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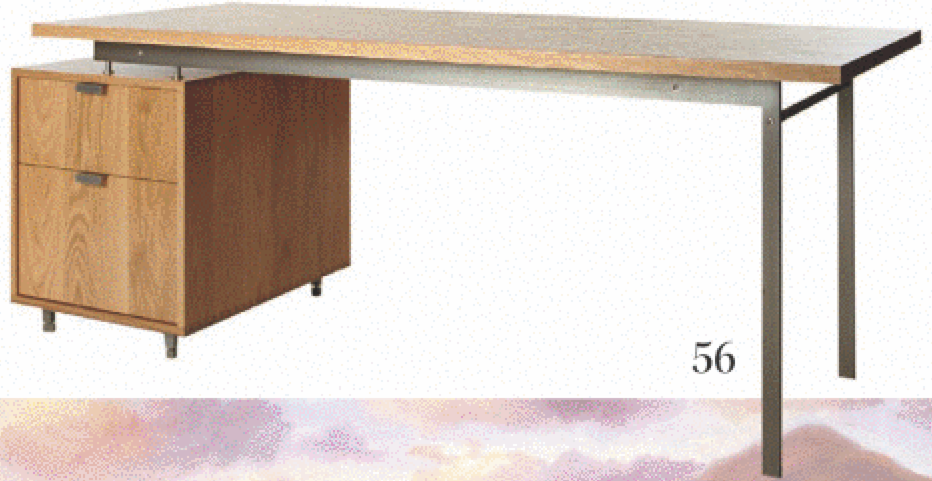

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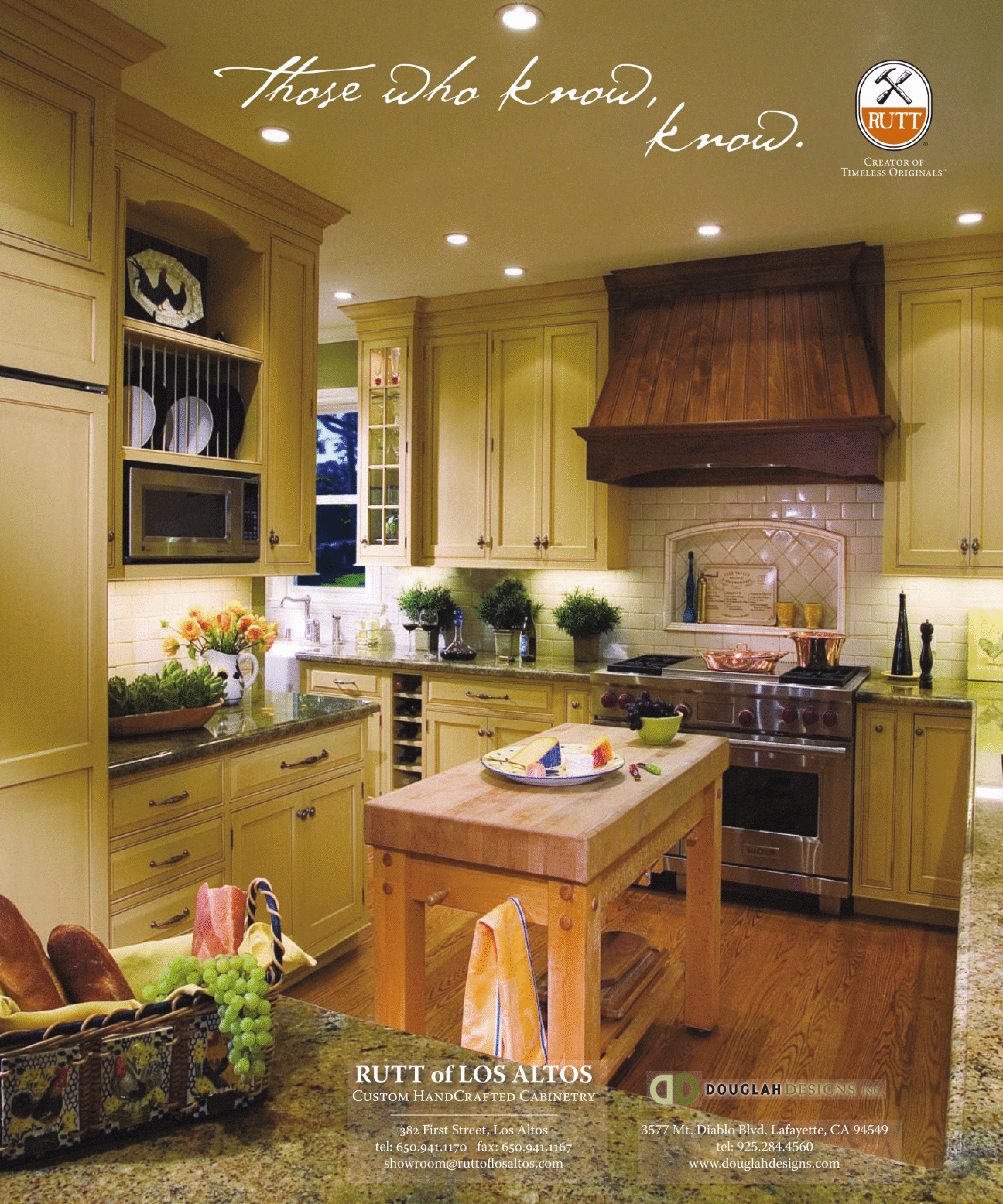

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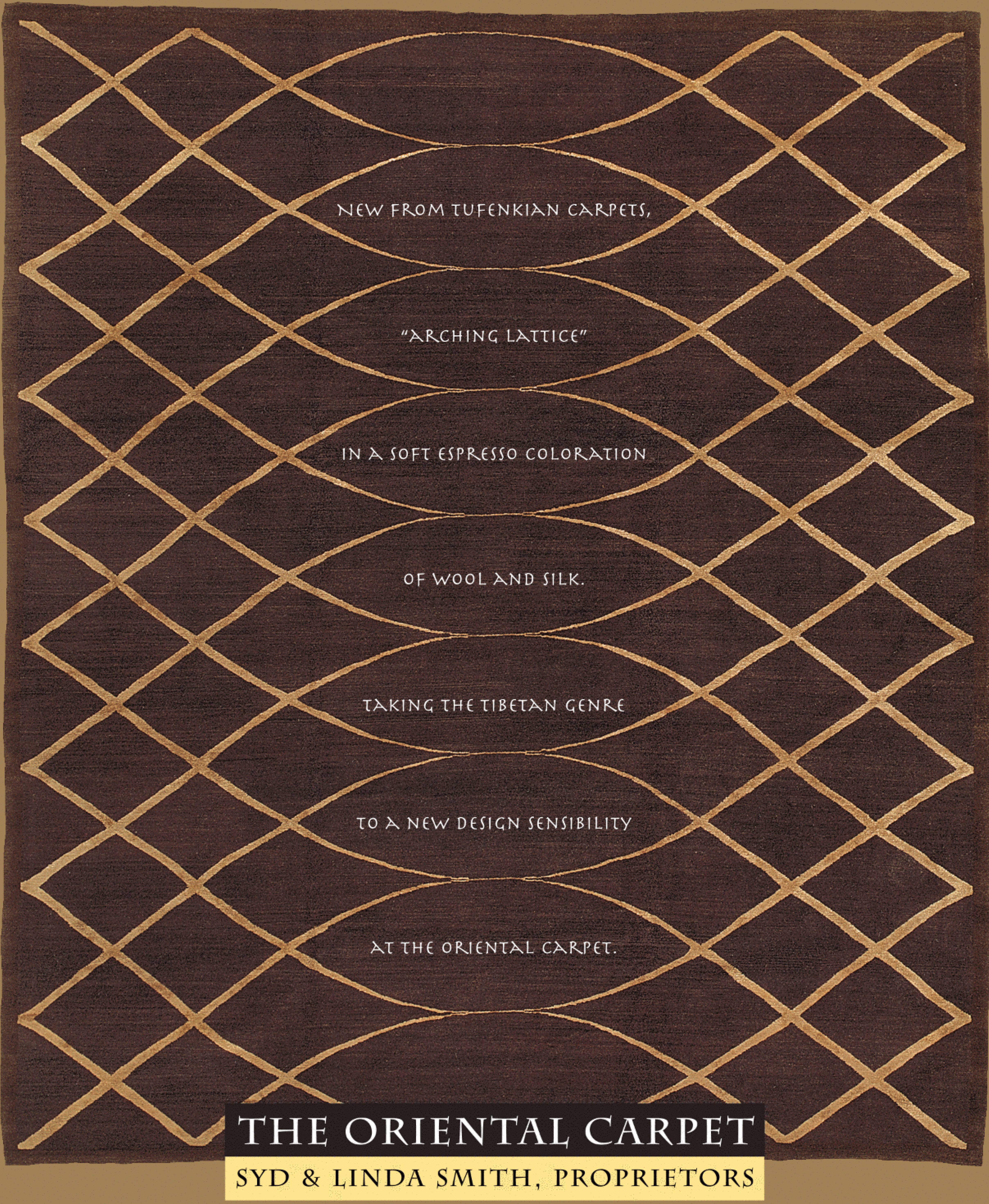

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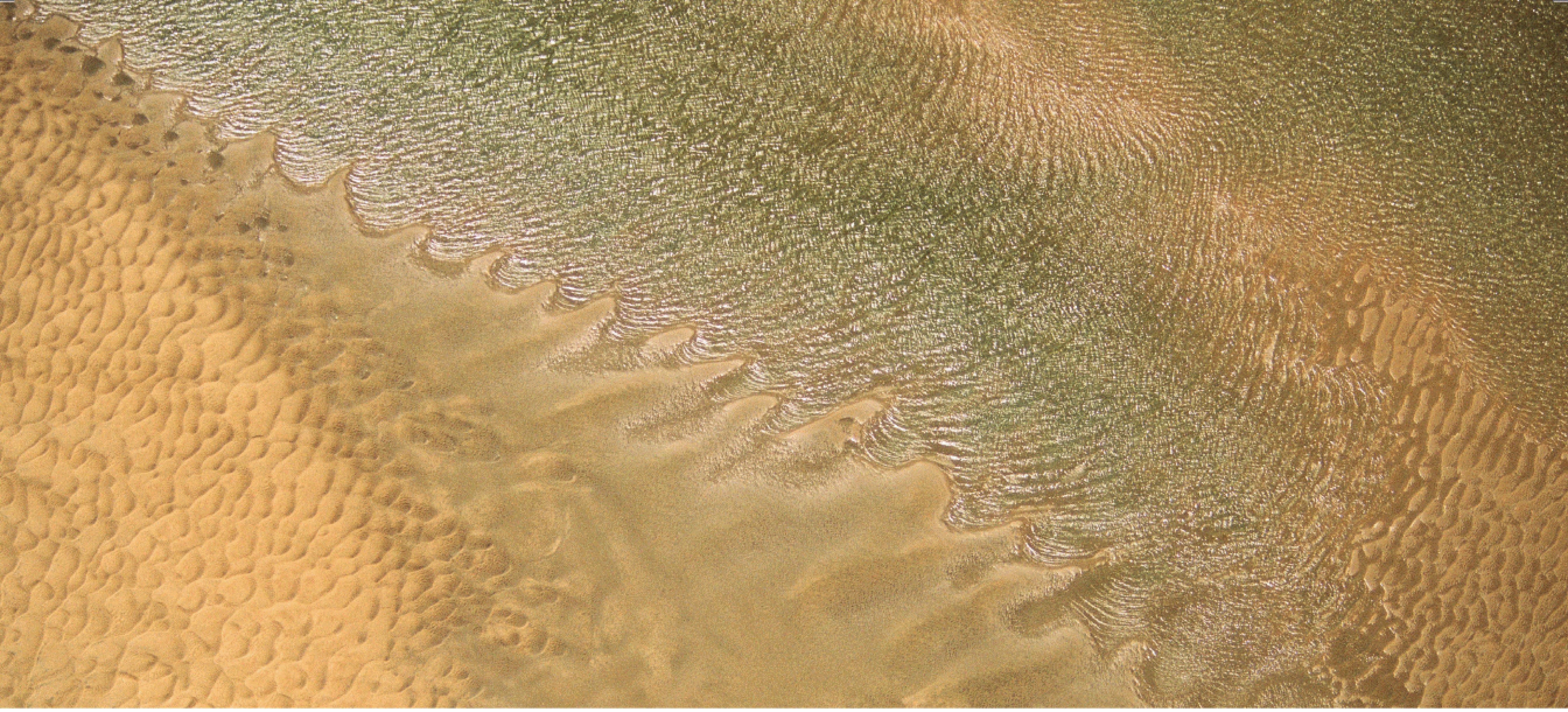

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15 MINUTES WITH: DUNKIRK & ASSOCIATES

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CH+D PUBLISHER TOM HARTLE SITS DOWN WITH KIRK WAYLAND, OWNER OF SAN FRANCISCO FURNITURE SHOWROOM, DUNKIRK & ASSOCIATES.

TH: Tell us about some of your exciting recent projects.
KW: We recently installed a new woven collection at Pacific Catch restaurant, and we've installed various pieces for two inns in Southern California. In Hawaii, we provided outdoor furnishings for three homes on the Big Island, including several custom wicker pieces for one. We are currently working on a project near Yosemite that is particularly fun since most of the pieces are being custom-scaled for the home.

TH: What is changing in the industry now?
KW: In Northern California, we're designing more contemporary pieces. I am also noticing that interior designers are utilizing more colors and richer palettes. I think combining materials, such as all-weather wicker with teak and stainless steel, will be the trend in outdoor furnishings for the next few years.

TH: How does Dunkirk maintain its success?
KW: We give our clients wonderful service. I've always preferred a relaxed atmosphere in the showroom. And with our graphic artist, Bill McKay, we have been able to design print- and online-advertising imaging that has generated a positive response. Plus, I am also very fortunate to represent some incredible vendors.

TH: What are some misconceptions about your company?
KW: Many people think that employing a professional design service is too expensive. We are a trade-only business, so these professionals are already familiar with our showrooms and the items that we offer. The hospitality industry relies upon these professionals during the design process to avoid expensive mistakes. Whether it's a residential or commercial project, hiring a designer always ends up saving the client money. ■

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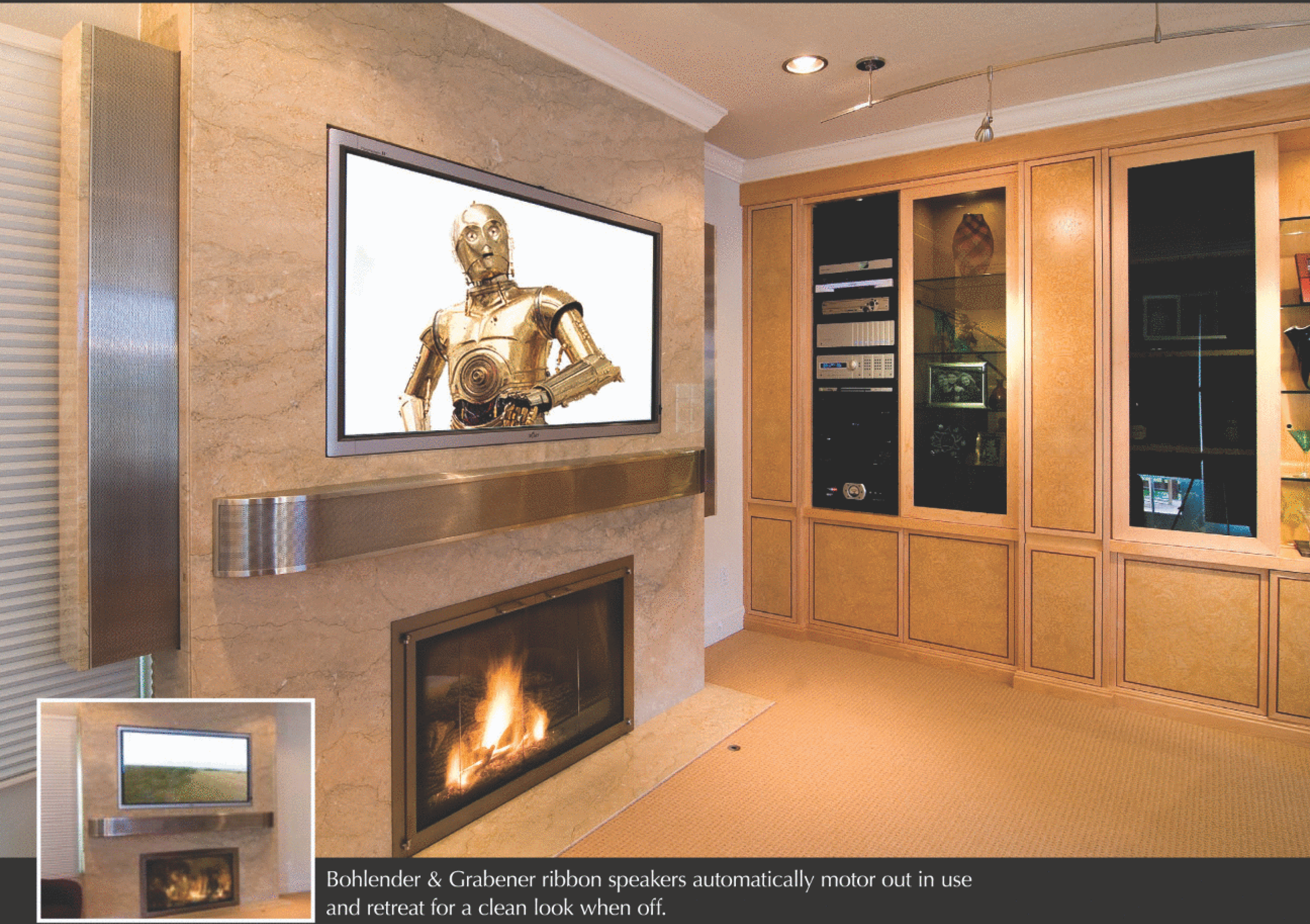

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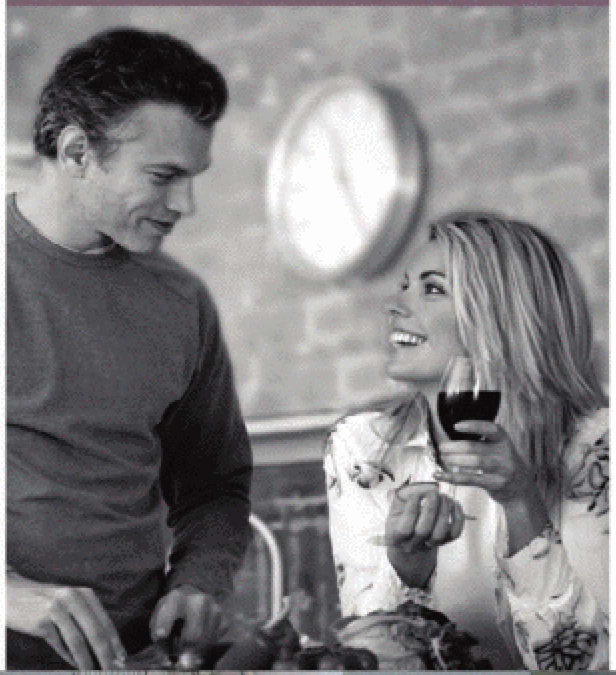

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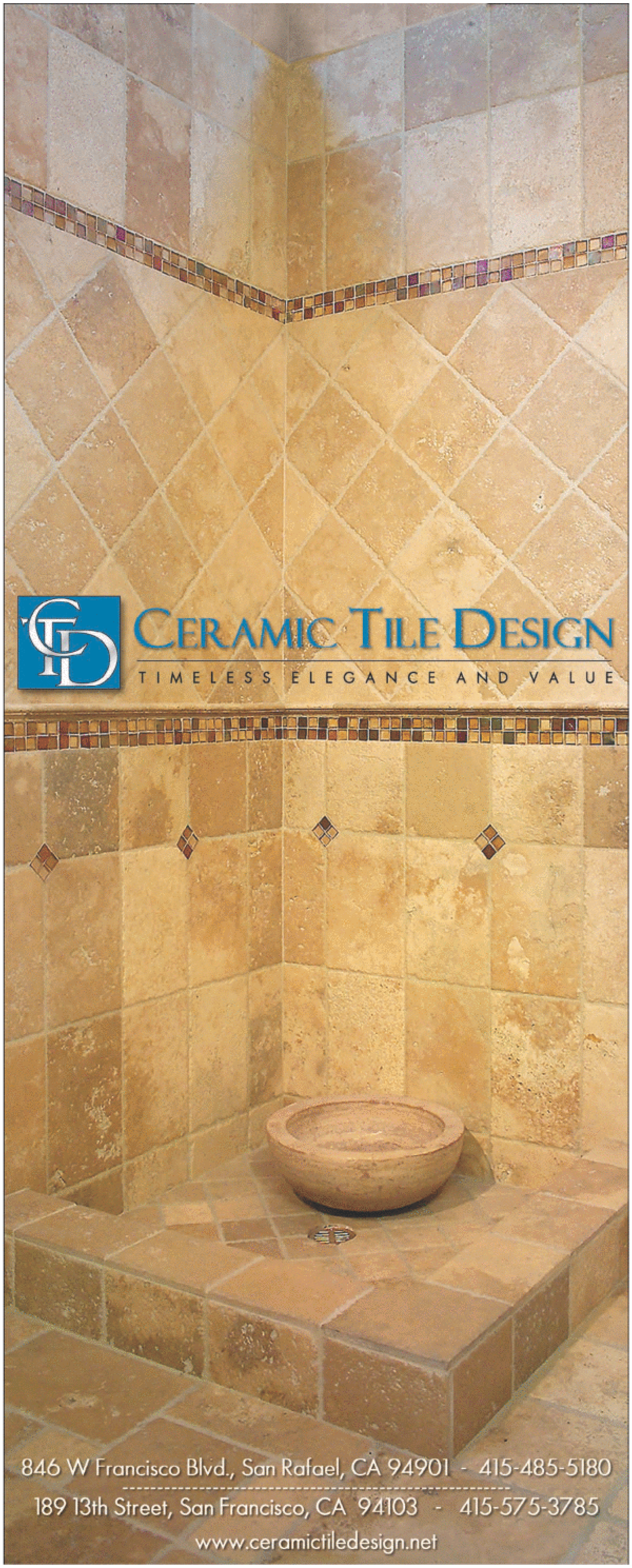

NEW+ NOTABLE

This issue marks a sea change for *California Home+Design*. When we first started planning our 2008 editorial calendar last fall, I posed a challenge to the staff to "break out of our comfort zone" and start looking at design topics that would expand our coverage. I hoped to include more industrial design, architecture, commercial projects and whatever else might be newsworthy to California's varied design communities. I wanted a *CH+D* that would bring together these different design worlds in one package that feels timely and important—both in the printed magazine and in our digital edition.

That said, I'm thrilled to present this April issue. In our celebration of Northern California's Wine Country, we are not only offering gorgeous homes to inspire and borrow ideas from, but also local design news to bring our readers up to date. Like Erin Feher's art report, ("The Winery Refined," p. 68), which offers a preview of the exhibit on Austrian winery architecture that stops at MODAA in Los Angeles before making it's way to Copia this spring. Jennie Nunn managed to get St. Helena's busiest designer, Erin Martin, to share her secret neighborhood spots in "The Main Event," (p. 79). Finally, Chloé Harris and Frankie Frankeny headed to the new Oxbow Public Market one weekend to find out what it takes to turn downtown Napa into a destination ("Super Marché," p. 122). According to our sources, there are a few more destinations to come in that neighborhood. So stay tuned, and you'll be in the know about all that's new in California design.

Enjoy the Issue,

Heather

–Heather Luplow Hartle,
Editorial + Creative Director
heather@chdmag.com

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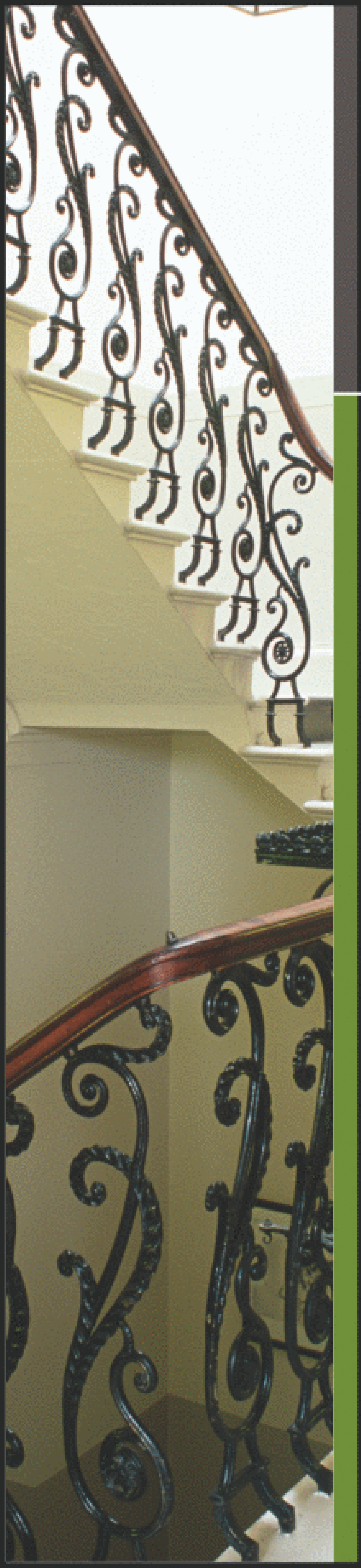
It's a Matter of Perspective



Do stairs go up? Or down?

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At Alain Pinel Realtors, our hallmark is perspective. So while headlines trumpet a national "lending crisis" and "plunging real estate prices," the fact is that many of the Bay Area's mature neighborhoods remain strong.

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- *On average, homes have doubled in value every 6.6 years**
- *Mortgage rates continue to remain near 25-year lows***

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* *Source:* DataQuick 1997-2007

** *Source:* Federal Home Loan Mortgage Corporation 30-year Fixed Conventional Rates

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Nature's Work of Art

Photo Courtesy of Peju - Family Estate Wines

ULURU QUARTZ FLOOR IN THE TASTING ROOM OF THE PEJU PROVENCE WINERY. THE FLOOR WAS DESIGNED BY EUROSTONE'S JAY WHITNEY AND PEJU'S TONY PEJU. IT WAS INSTALLED BY NORTHBAY STONEWORKS. ULURU IS THE ABORIGINAL NAME FOR AYERS ROCK IN AUSTRALIA. ULURU QUARTZ IS DESIGNED TO REPLICATE THE MEDALLIONS OF AN ORIENTAL RUG.

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HERE COMES THE SUN

An interesting thing happened while making this issue. Spring arrived—or so it seemed—appearing first as a single crocus and then as a string of warm, sunny days, smack in the middle of "the storm of the season." For the third year in a row, early signs of spring have brightened the midwinter deadlines for our Wine Country Living issue. Coincidence? I don't think so. I prefer to think that Mother Nature offers us this annual reprieve, shedding flattering light and offering gifts, because she knows we are celebrating some of her best features at their finest hour—Wine Country in the spring.

So, I was hardly surprised when photographer Sam Diephuis and I arrived at the Petaluma studio of textile designer Michelle Pereira ("Velvet Goldmine," p. 72) and, although it was the wettest week of the year, the storm clouds dissipated and a single purple crocus stood up in the soil at Pereira's front door. That was Friday. It rained straight through Monday. Tuesday, however, was all that mattered: With three photo shoots scheduled, we were all ready to take a rain check. But that particular Tuesday was the most glorious in months. The sun warmed the stone floors—and photographer David Duncan Livingston—at a Marley + Wells project in Glen Ellen ("Zen + Sensibility," p. 112). Light beamed across the master bathroom ("Sonoma Sophistication," p. 94), where Matthew Millman was shooting. And, just over the hill, a *CH+D* crew strolled St. Helena's Main Street with photographer Jen Siska and local designer Erin Martin ("The Main Event," p. 79).

Assuming that my fair-weather luck was running out, the next morning I reluctantly drove north toward the Blankiets' Yountville estate ("Remaking History," p. 104). That's when I experienced the ultimate Wine Country moment: The green vineyards were lined with rows of yellow mustard; the sky was powder blue, punctuated with vibrantly hued hot-air balloons hovering in midair. It was both brilliant and inexplicable. On Wednesday, the rain and chill of winter returned. But that was fine—Nature had given us all the inspiration we needed to create the perfect springtime issue.

Sarah

–Sarah Lynch,
Excutive Editor
sarah@chdmag.com

CONTRIBUTORS

SAM DIEPHUIS, a photographer who provides images to international stock-photography companies and is used to a self-imposed schedule, was excited to be working on deadline when he was assigned to shoot Michelle Pereira for this month's Designer Watch ("Velvet Goldmine," p. 72). "It's fun to be on assignment because you are introduced to subjects that you would never meet otherwise," says the Mill Valley photographer, who shoots mainly environmental portraits.

CHELSEA SIME found it hard to go home to her same old sheets after making up the four luxurious beds for this month's product feature ("Making The Bed," p. 118). "I got to play with thousands of dollars' worth of silk, cashmere and cotton sateen," says the San Francisco–based freelance writer. "I discovered that an amazing bed has the possibility to be a standout piece of art in your home." Sime's work has also appeared in *SF Weekly* and on Spin .com and CitySearch.

EMERALD REILLY was able to get back to nature when she interviewed Petaluma-based textile designer Michelle Pereira for "Velvet Goldmine" (p. 72). "The windows of her studio look out onto vineyards, oak trees, Mt. Tamalpais and the ocean—it is an idyllic location," says the *CH+D* editorial assistant, who is a recent journalism graduate from the University of South Florida. "Michelle is so down-to-earth, and her enthusiasm for her work is contagious."

CLOCKWISE FROM TOP: SAM DIEPHUIS; KATHRYN ROACH; OTHERS COURTESY OF THE SUBJECTS

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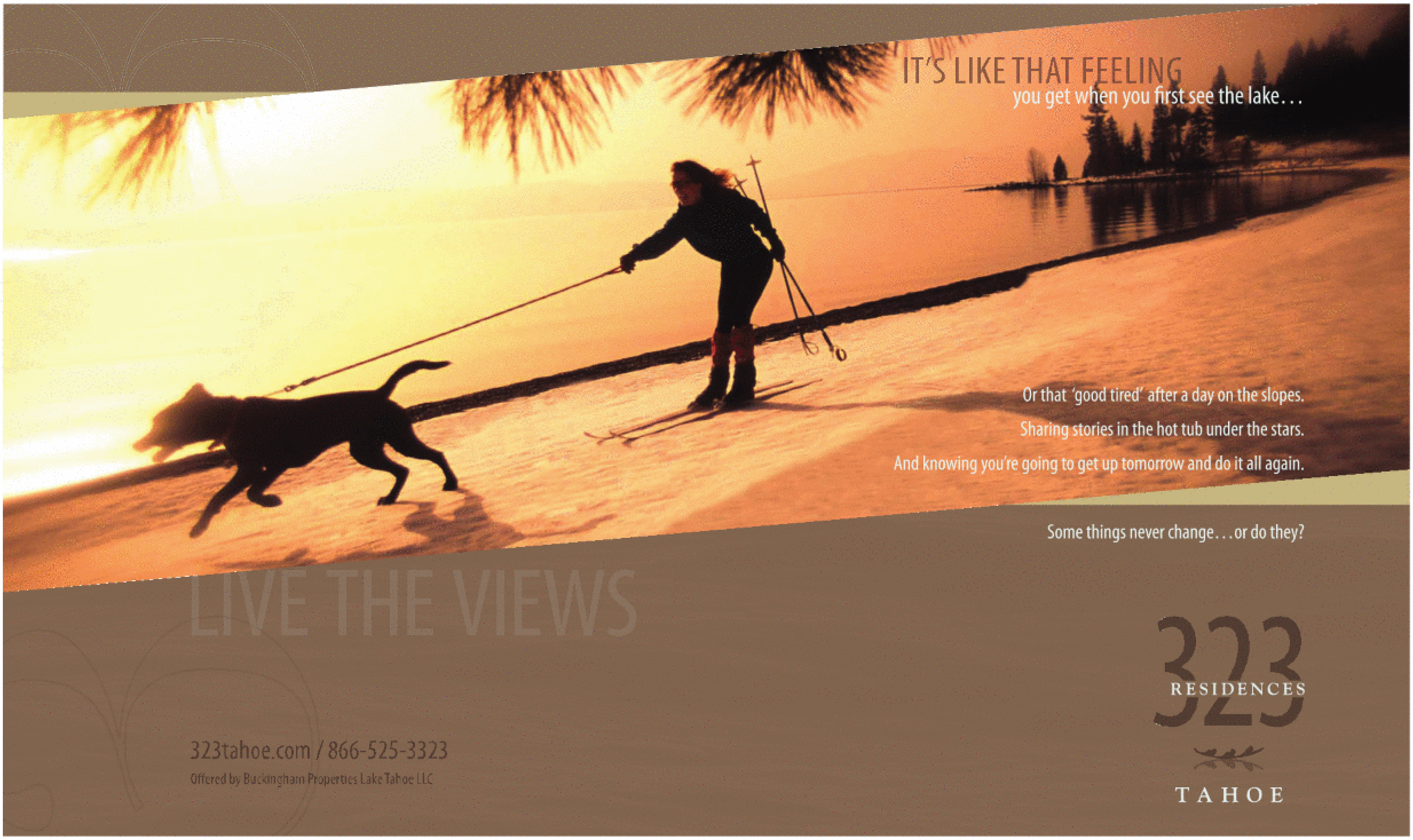
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DAYLE DUNN GALLERY DISPLAYS NEW WORKS

{Featuring Jean-Pierre de Rothschild and Gartner-Blade}

New talent is in full bloom at Half Moon Bay's Dayle Dunn Gallery. Works include artwork by painter Jean-Pierre de Rothschild and hand-blown glass pieces by Gartner-Blade. *377 Mirada Rd., Half Moon Bay, 650-726-7667, dayledunn.com.*

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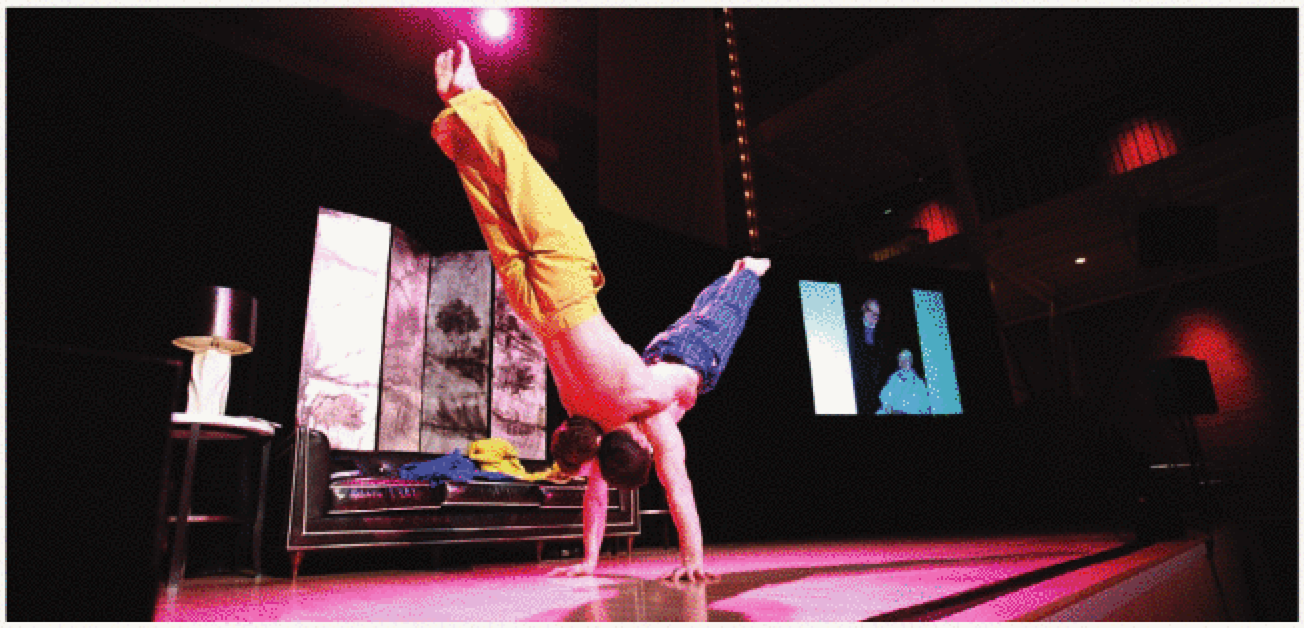
DESIGN IT FORWARD BENEFITS PHILANTHROPY BY DESIGN

On January 24th, **California Home+Design** joined nearly 200 guests at the **San Francisco Design Center** in the Galleria Atrium for **Design It Forward**, a benefit cocktail party in support of **Philanthropy By Design**. Trapeze World entertained guests who dined on mussels, crab cakes, garlic potatoes and fruit-filled crepes by Signature Hospitality Group. Philanthropy By Design is a Bay Area–based non-profit group of professionals who provide pro bono interior design services.

CHRISTINE LAM AND JANE ANTONACCI OF JANE ANTONACCI + ASSOCIATES



TRAPEZE WORLD PERFORMS AT DESIGN IT FORWARD

RHONDA HIRATA, MARTHA THOMPSON, AND TIM TREADWAY OF THE SAN FRANCISCO DESIGN CENTER

INNOVATION, TRENDS AND FUTURISTIC INSIGHTS ALL FOUND AT THE SEMI-ANNUAL SAN FRANCISCO INTERNATIONAL GIFT FAIR AT THE MOSCONE CENTER.

SFIGF: "A WONDERFUL SHOW"

A variety of retailers attended the **San Francisco International Gift Fair** at the Moscone Center on January 26th through 29th. Attendees browsed through goods displayed in more than 1,000 exhibits, featuring everything from pet accessories to museum-quality gifts. What distinguishes the fair from its competitors is the consistent display of new products. "We've discovered we can find more new products here than anywhere else," says Jim Gottschalk of The Mole Hole in Bonita Springs and Fort Meyers, FL, "For us, it's a wonderful show—in a great city."

BELVEDERE-HAWTHORNE KITCHEN TOUR TURNS 30

On February 5th, the **30th annual Belvedere-Hawthorne Kitchen Tour** lured 950 design enthusiasts and community members. Highlights from this year's tour included an eco-friendly home staged by San Rafael–based designer, **Robert Federighi**, and a Mediterranean-inspired residence designed by San Rafael's **Temple Treasures Designer Staging**. The event, sponsored by **Dacor** and **Standards of Excellence**, raised $10,000 for the Belvedere-Hawthorne Nursery School. Guests also enjoyed small bites prepared by Robin Scott Catering, Pizza Antica and Servino Restaurant.

TEMPLE TREASURES DESIGNER STAGING

ROBERT FEDERIGHI

(DESIGN IT FORWARD): SCOTT PALMER, SCOTT PALMER PHOTOGRAPHY; (INTERNATIONAL GIFT FAIR) : THE PHOTO GROUP; (BELVEDERE) : CANDACE ABBOTT

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GIANNINI GARDEN ORNAMENTS CELEBRATES SPRING

Friends and neighbors of **Giannini Garden Ornaments** recently gathered to celebrate the designers' 5th Annual Spring Open House. The event, traditionally held during the last week of January, marks the coming of the spring season and is an opportunity for the design team to connect with key clients. Known for ornate classical designs, Giannini wowed guests with a new contemporary line of outdoor designs including fountains and benches.

TAYLOR AND HIS DOG HOUSE

SFDC HOSTS CCI BENEFIT EVENT

On January 23rd, the **Canine Companions for Independence** hosted **Tails of the City** in the fourth floor showrooms of the San Francisco Design Center's Galleria Building. Each showroom represented a different San Francisco neighborhood including Fisherman's Wharf at **Walker Zanger**, Chinatown at **Kitchen Matrix**, Haight Ashbury at **Lee Jofa** and Japantown at **McRae & Company**. Prior to the event, canines and trainers demonstrated how they help those in need.

YONTEN RAZA (THIRD FROM RIGHT) AND DOLMA TIBETAN CARPET STAFF

BILL OHS, MONA AND RICHARD ARAGAN OF KITCHEN MATRIX

(TAILS OF THE CITY): COURTESY OF MCRAE & COMPANY, CANDACE ABBOTT

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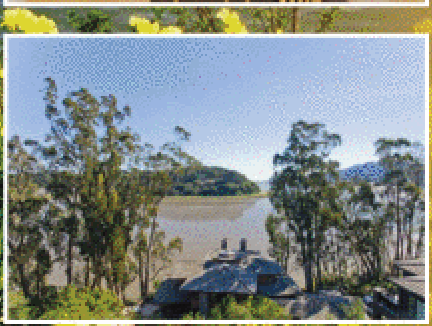

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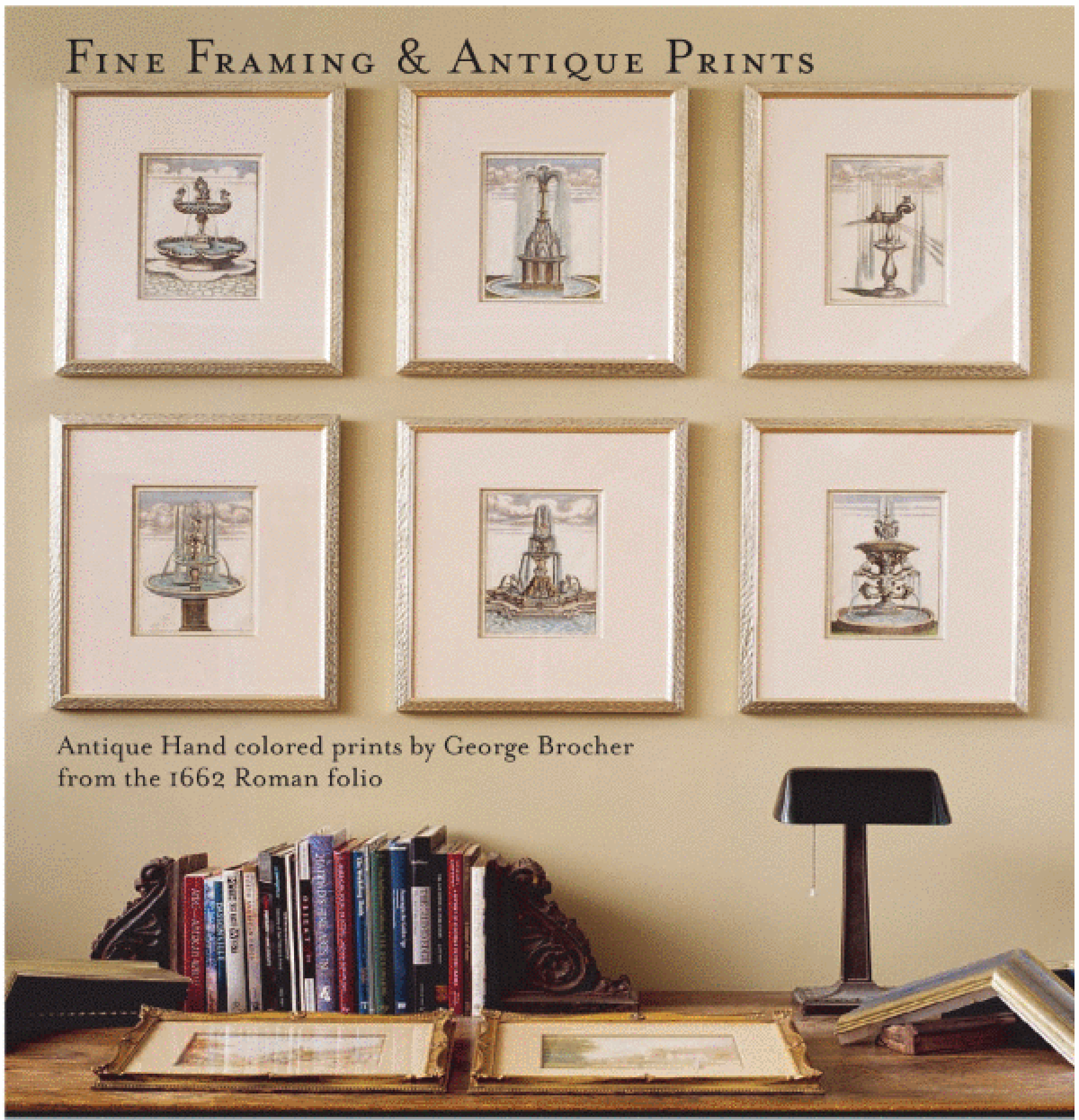

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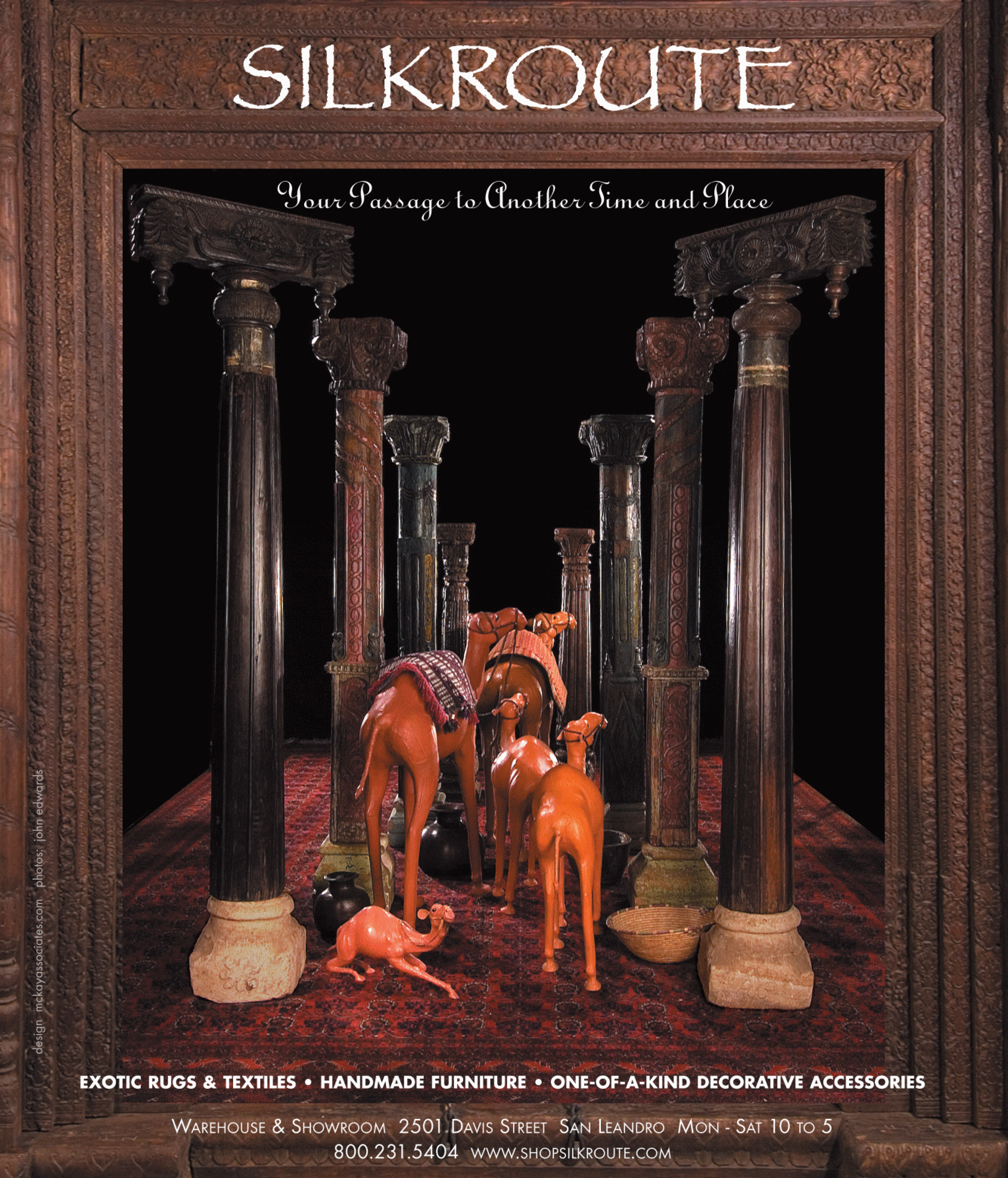
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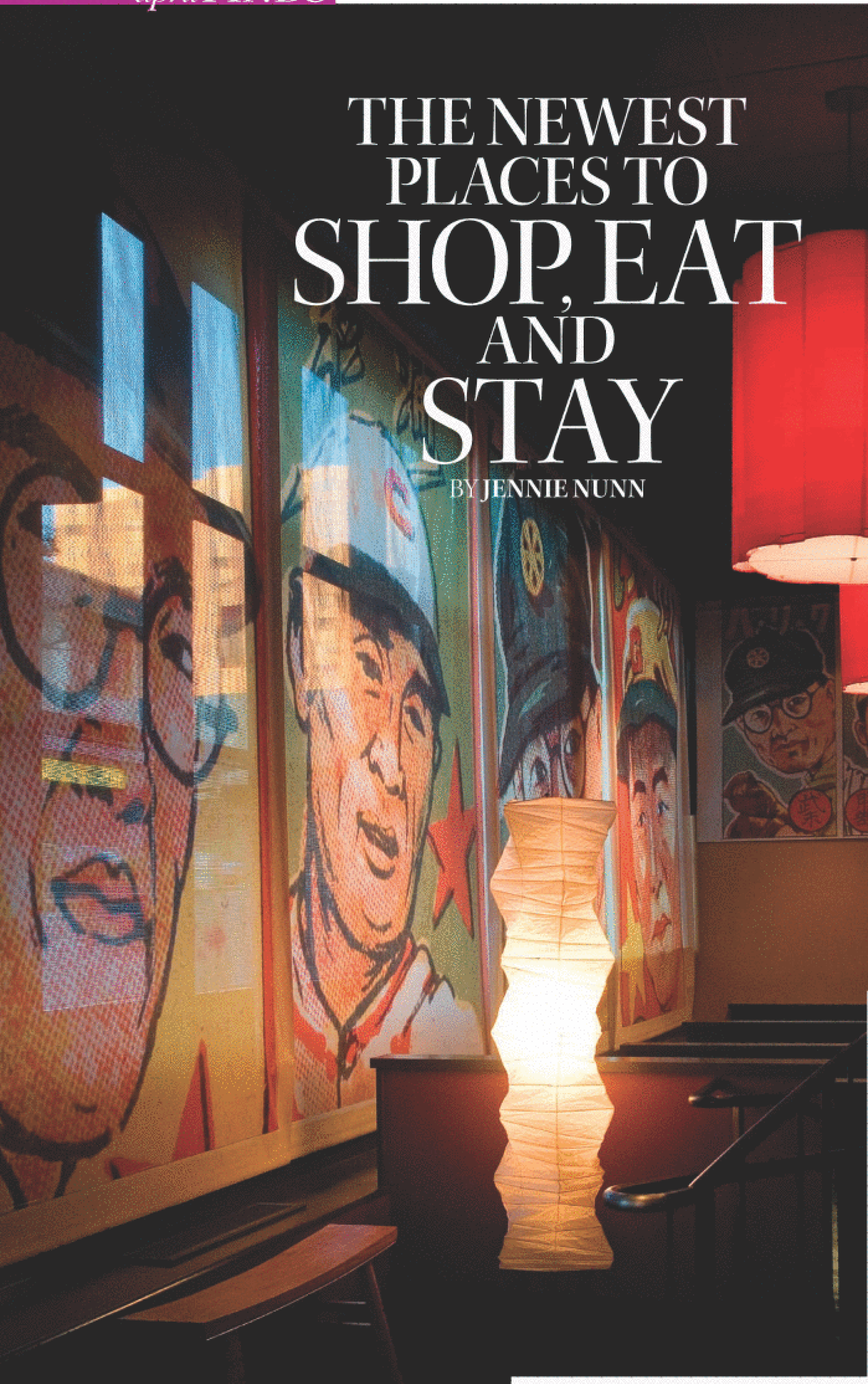
APRIL 2008

WHAT'S HOT AND HAPPENING IN CALIFORNIA DESIGN

INTO THE MYSTIC

International custom carpet purveyor **Tai Ping** recently opened a new showroom at the San Francisco Design Center. The 4,000-square-foot space features a rainbow display of dyed wools and signature creations including the Fret collection, inspired by Chinese latticework, and the Palm Springs series, which incorporates desert colors and midcentury motifs. In a separate showroom at the center of the space are carpets by Edward Fields Studio, an American company acquired by Tai Ping in 2005. Since 1935, Edward Fields has hand-tufted creations for such clients as Brooke Astor and Philip Johnson—not to mention projects for the White House and Air Force One. The Deep (shown here) is one of 60 Fields designs that have been recolored and re-released as part of the company's new Archive Edition. *111 Rhode Island St., Ste. 11, 2nd Floor, SF, 415-431-4373, taipingcarpets.com. —Emerald Reilly*

COURTESY OF EDWARD FIELDS



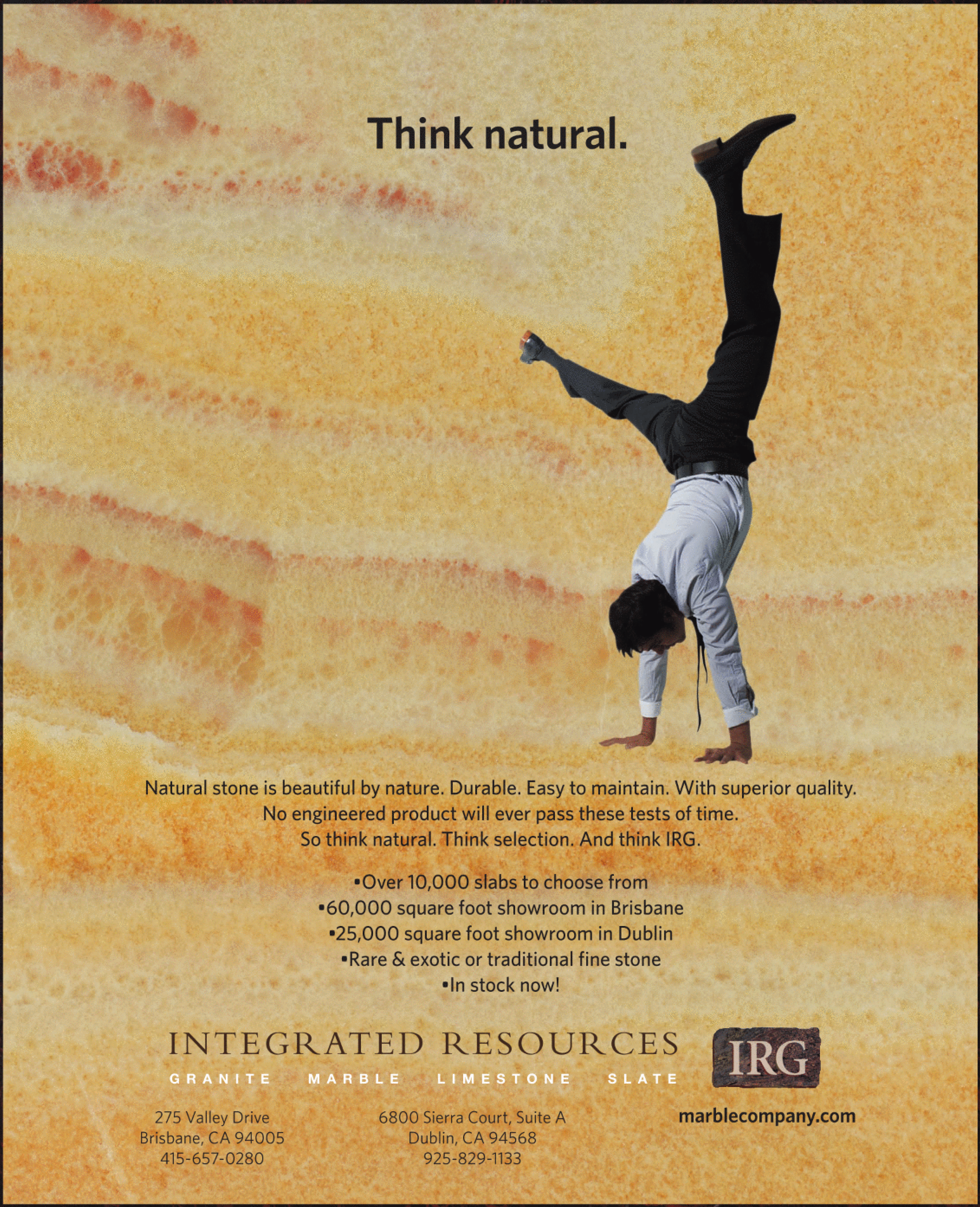
THE NEWEST PLACES TO SHOP, EAT AND STAY

BY JENNIE NUNN

GO EAST

San Francisco's Japantown has undergone a total overhaul, making it a popular destination for out-of-towners and locals. At the **Sundance Kabuki Cinema**, (*1881 Post St., SF, 415-929-4650, sundancecinemas.com*), moviegoers can have a cocktail upstairs at Bar Bistro (pictured below) before the show. Instead of traditional cinema fare, the bar and lounge offers hearty menu selections, including macaroni-and-cheese and roasted game hen with house-made chorizo. Just steps from the revamped theater is the recently renovated **Hotel Kabuki** (pictured at bottom). Formerly the Miyako Hotel, the 218-room property was redesigned by Gensler. Guests can enjoy luxuries like Frette linens and iPod docking stations, as well as in-room Japanese tea service. Dine downstairs in the **O Izakaya Lounge** (far left), a 1,300-square-foot sports bar with seven flat-screen TVs. The lounge was outfitted by Michael Guthrie (best known for San Francisco's Myth and Bix) in bamboo and earth tones, with custom wallpaper that riffs on vintage Japanese baseball cards. Take a seat at the communal table, made entirely of cork, and order bar bites such as beer-battered tempura onion rings. *1625 Post St., SF, 415-922-3200, jdvhotels.com/kabuki.*

BAR BISTRO: STEFANIE MICHEJDA; OTHERS COURTESY OF HOTEL KABUKI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EAT YOUR GREENS

There's one more reason to visit Wine Country, thanks to the recent opening of **Ubuntu**, an organic vegetarian eatery in downtown Napa. The rustic space features an outdoor patio and tables made from felled redwood and fir trees. Chef Jeremy Fox (formerly of Manresa in Los Gatos) prepares dishes with fresh vegetables cultivated in the restaurant's own biodynamic garden, including fried sunchokes in romesco sauce and onion and wild nettle soup. *1140 Main St., Napa, 707-251-5656, ubuntunapa.com.*

FRESH FACED

At **Fraîche** restaurant, stone farmhouse walls, terracotta tile floors and a copper-clad bar in a sunken lounge make the space feel more like the French countryside than Culver City. Chef Jason Travi, formerly of Spago, prepares such starters as Hachiya persimmon salad with speck and entrées including braised short rib ravioli and sautéed skate with celery root purée. *9411 Culver Blvd., Culver City, 310-839-6800, fraicherestaurantla.com.*

FROM TOP: JENNIFER SAUER; SAMSON CHAN

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8 FRESH PICKS TO BUY, BORROW OR STEAL

BY JENNIE NUNN

3

4

1. The sleek **ad6 desk** from Brooklyn-based Atlas Industries was designed as a companion to the company's as4 modular shelving and storage system *($6,500; atlaseast.com)*. **2.** Textile designer Maya Romanoff and architect David Rockwell teamed up to design the wool-blend **blanket wall covering** *($10 per square foot; mayaromanoff.com)*. **3.** Japanese company Shotoku Glass made its **e-glass barware** from recycled fluorescent light tubes *($32 for 9-ounce old fashioned; $34 for 12-ounce tumbler; tortoiselife .com)*. **4.** From New York bath company Waterfall, the mirrored **Illusionist vanity** was inspired by a classic Parsons table *($1,637; thebathandbeyond.com)*.

MEREDITH HEUER (1); STEFANIE MICHEJDA (3); OTHERS COURTESY OF THE MANUFACTURERS

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5

5. San Francisco company Knoend created the curvy **bean rocker** in certified-sustainable maple plywood *($250 as shown; knoend.com).* **6.** From Troscan Design, the lacquered **Chelsea étagère** was inspired by Venetian architecture; it's available at De Sousa Hughes in San Francisco *($13,425 as shown; desousahughes.com).* **7.** Each delicate cotton **crochet pendant lamp** from Roost in Sausalito has been dipped in starch *(Price available upon request; roostco.com).* **8.** At Alexandra von Furstenberg's new gallery in Los Angeles, the **Radiant table** is made of Lucite *($11,000; alexandravonfurstenberg.com).*

6

7

8

KARI ORVIK (5); JACK GUY (8); OTHERS COURTESY OF THE MANUFACTURERS

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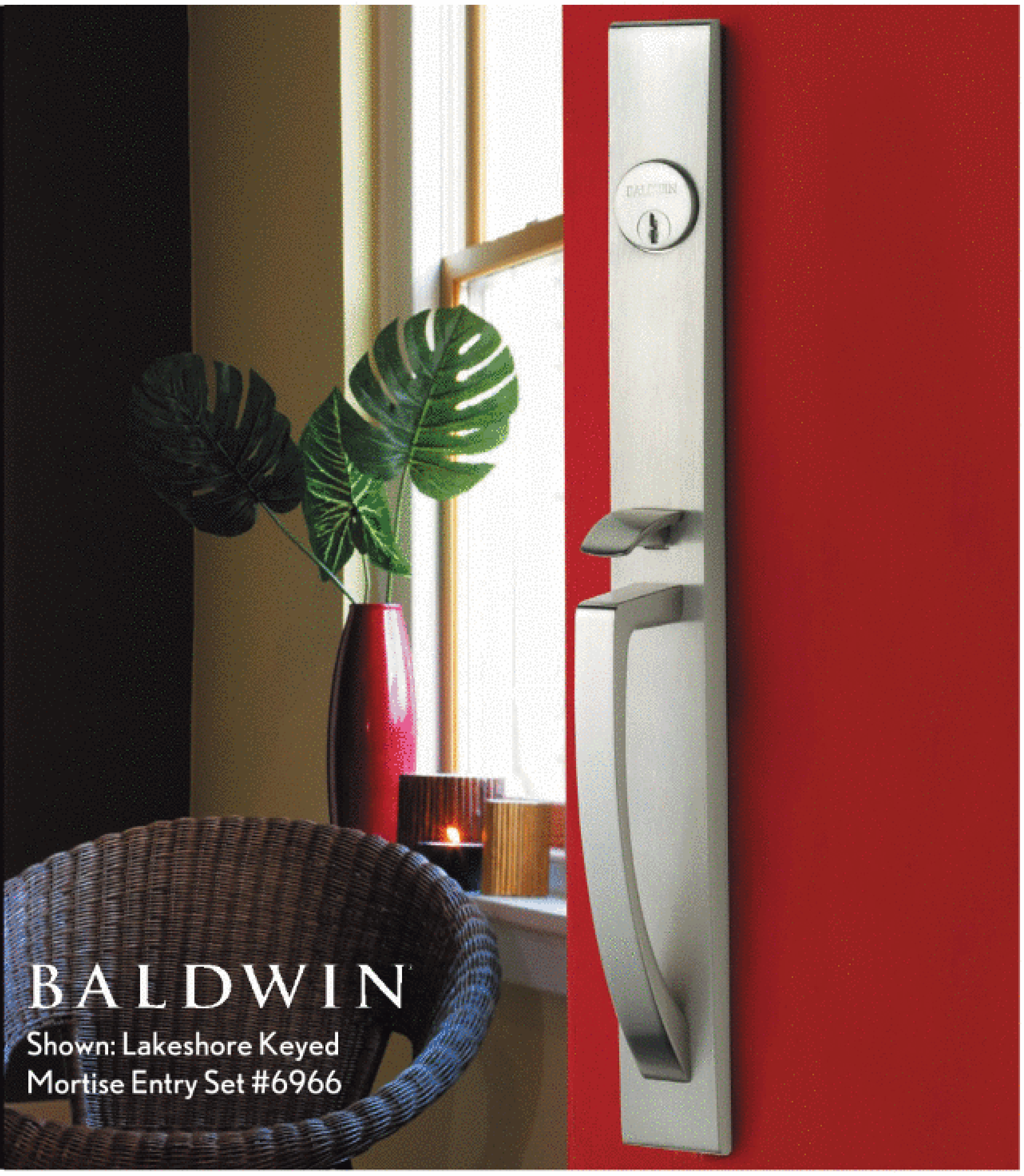


design: mckayassociates.com photo: john edwards

MELLOW YELLOW

A NEW GENERATION OF PEONY HAS ALL THE BEST TRAITS OF ITS ANCESTORS AND A SUNNY NEW LOOK. BY ERIN FEHER

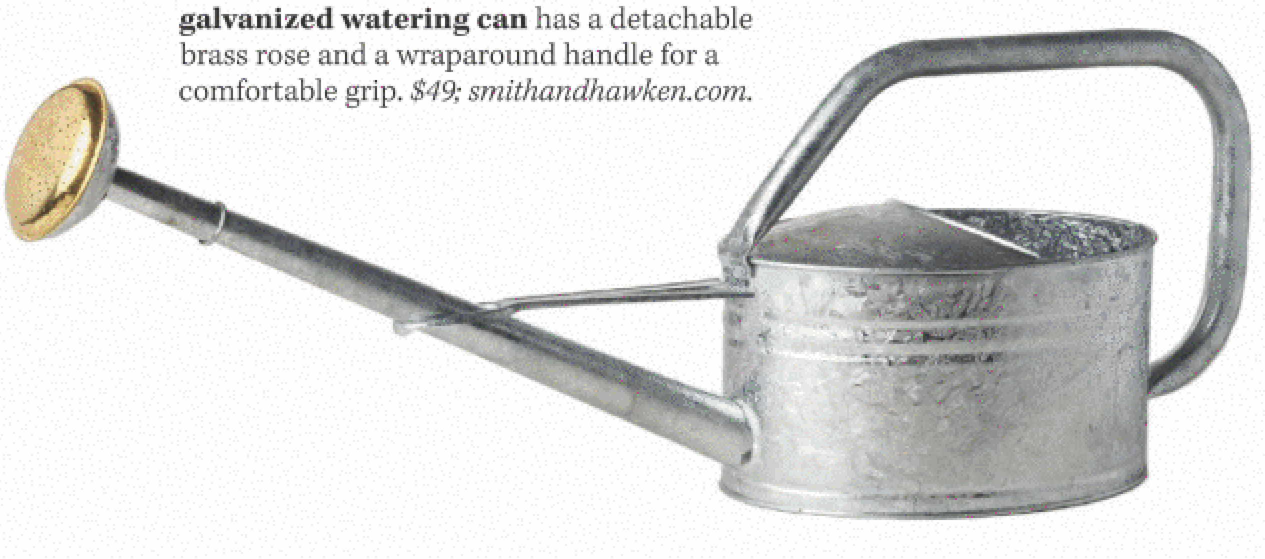
In seventh-century China, all gold peonies were the exclusive property of the emperor; citizens were put to death if found in possession of one. Today, gardeners continue to worship the peony, long known to be a reliable, low-maintenance flower.

The blooms that appear each spring vary from pure white to lavender to candy-apple red, but peony lovers still have a case of gold fever. Yellow petals were once found only on the woody-stemmed *Paeonia suffruticosa* (or tree peony). But after decades of experimentation, the modern-day Itoh hybrid combines the sunny blooms of a tree peony with the long stem of a delicate herbaceous peony, resulting in a sturdy flower that is perfect for bouquets.

"The Itohs have the best attributes of both groups," says Paul Campion, owner of Paeonia Garden and Nursery in Sebastopol. "They bloom the longest and have a sweet, lemony smell." Campion's garden, which opens for the blooming season on April 19, offers more than 1,000 peonies for sale, including 'Bartzella' (at left), an Itoh cultivar with blooms that can span eight inches. *Paeonia Garden and Nursery, 190 Montgomery Rd., Sebastopol. 707-823-6600.*

CANNED GOOD

Smith & Hawken's rust-resistant **large galvanized watering can** has a detachable brass rose and a wraparound handle for a comfortable grip. *$49; smithandhawken.com.*



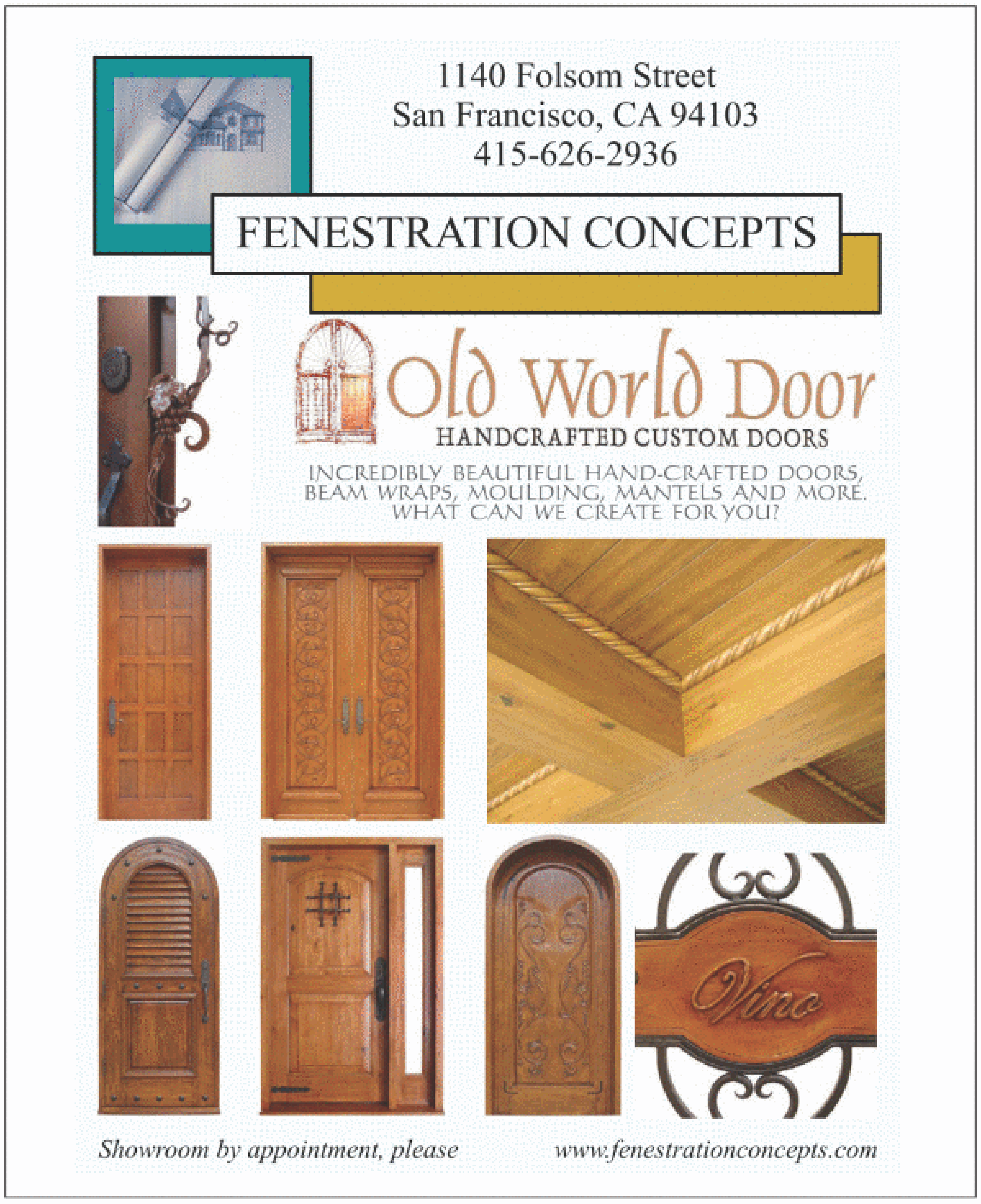
BEE HELPFUL

The **Mason bee house** from Gardener's Supply Company is made with natural bamboo segments to attract orchard mason bees, which are virtually stingless and pollinate surrounding plants at 20 times the rate of honeybees. *$15; gardeners.com.*

HOT POT

Crafted from locally sourced clay and eco-friendly glazes, the **Julius pot** is available in two sizes from Pot-ted in Los Angeles. *$89–$149; pot-ted.com.*

TOP: PAUL CAMPION; OTHERS COURTESY OF THE MANUFACTURERS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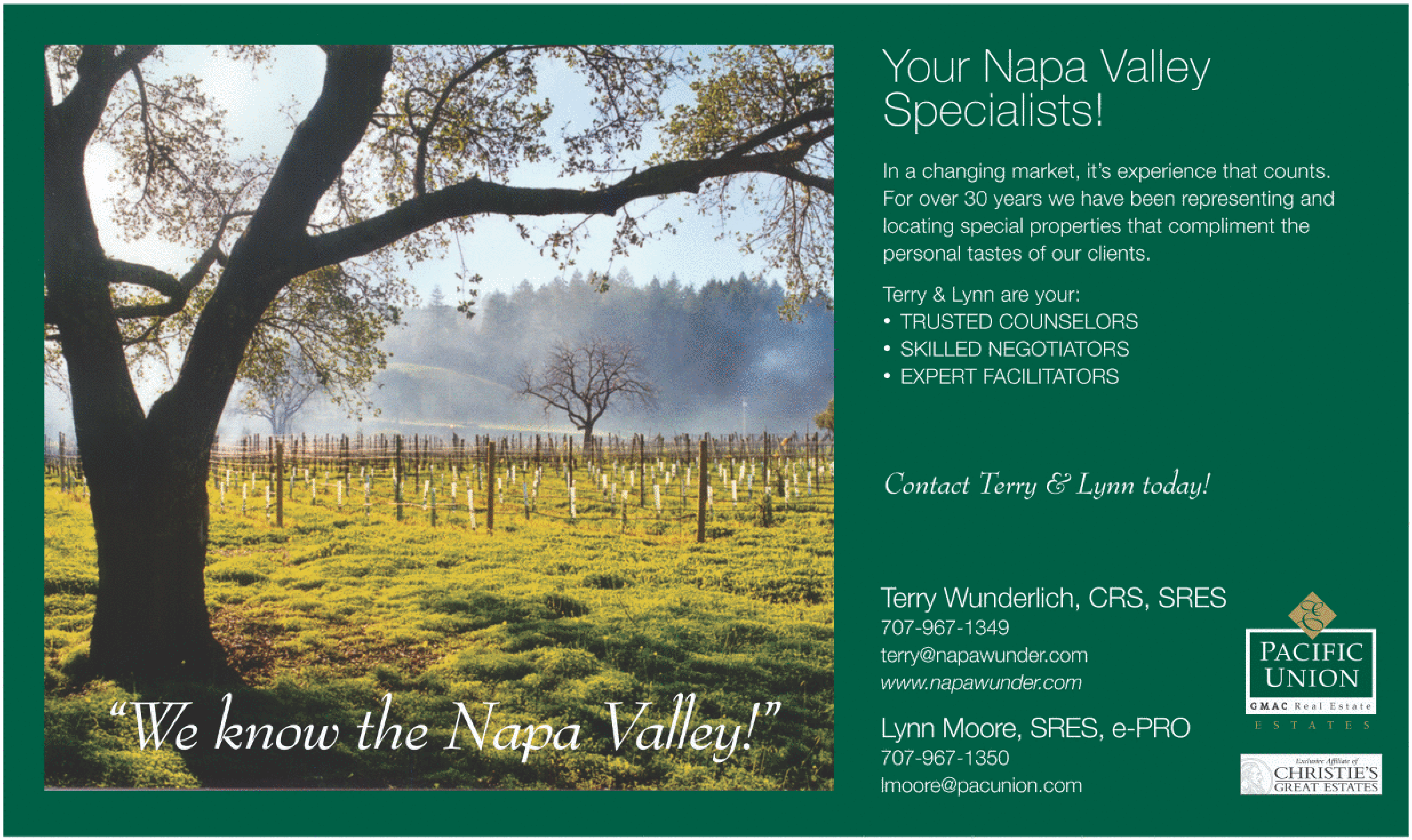
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SEEKING SUZANI

AN ANCIENT ASIAN EMBROIDERY TECHNIQUE MAKES A COMEBACK WITH A CONTEMPORARY TWIST. BY JENNIE NUNN

2

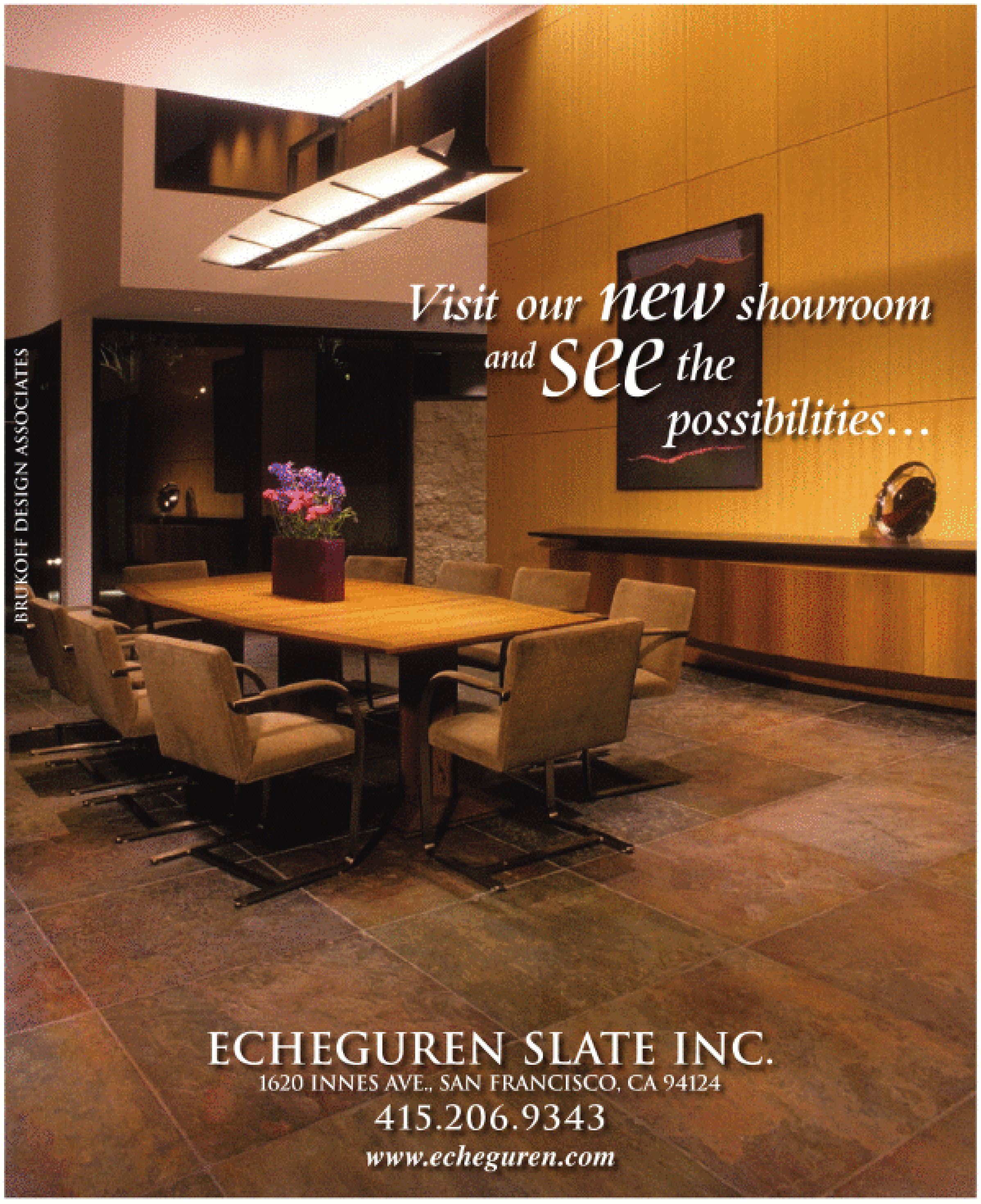
3

5

4

1. Donghia's suzani **fabric** in Blue Bliss is a blend of viscose, polyester and silk. **2.** Chicago-based Jayson Home & Garden gave the **Bergère chair** a coat of white paint and upholstered it in vintage suzani. **3.** At Yurdan, an online store specializing in Turkish goods, each pair of hand-embroidered suzani **boots** is one of a kind. **4.** The vibrant cotton suzani **quilt** is from Urban Outfitters. **5.** The black-and-white **Pavot pillow** by New York artist Madeline Weinrib is available at Calypso Home in Santa Monica. *See Resources, pg. 130.*

COURTESY OF THE MANUFACTURERS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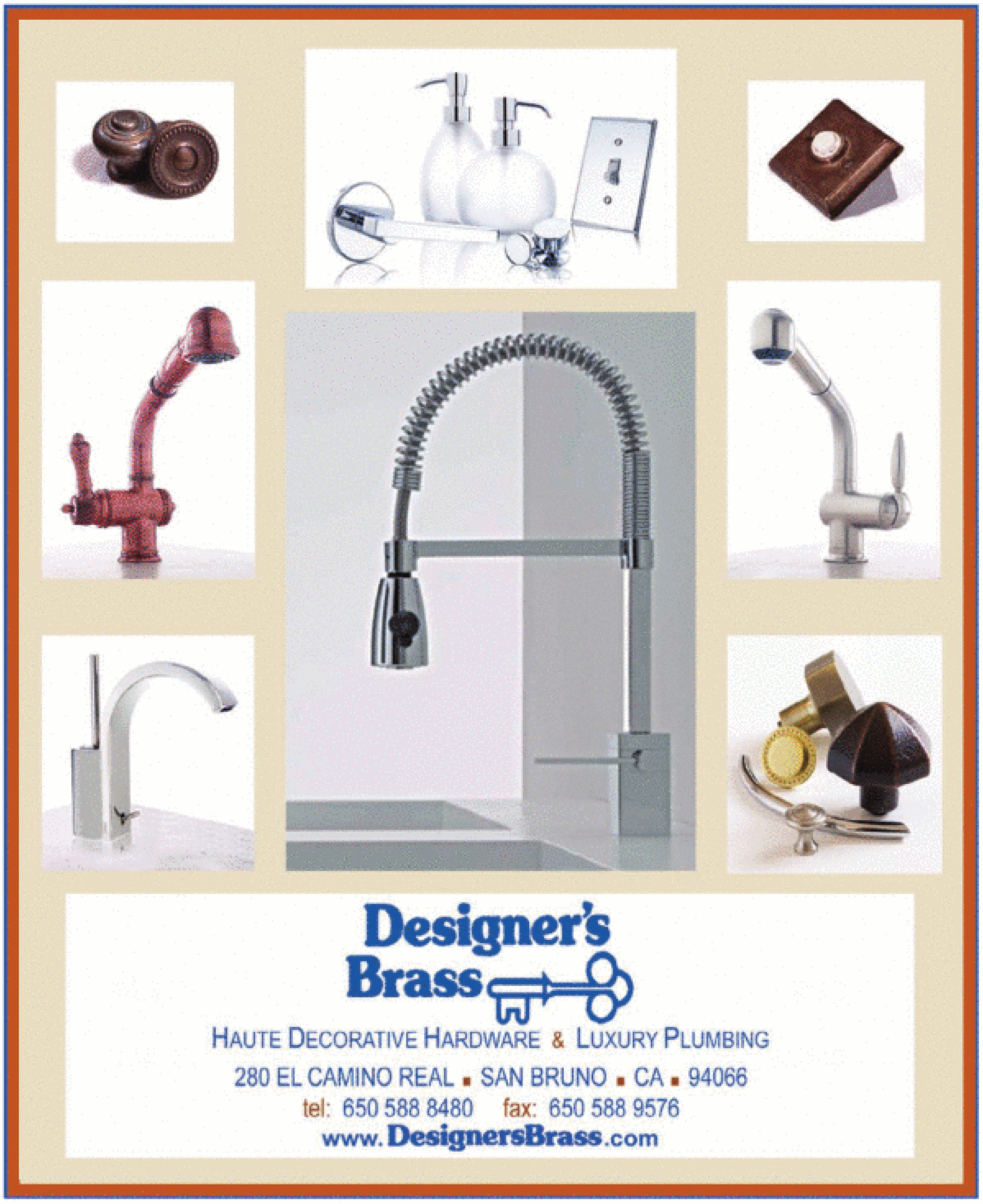
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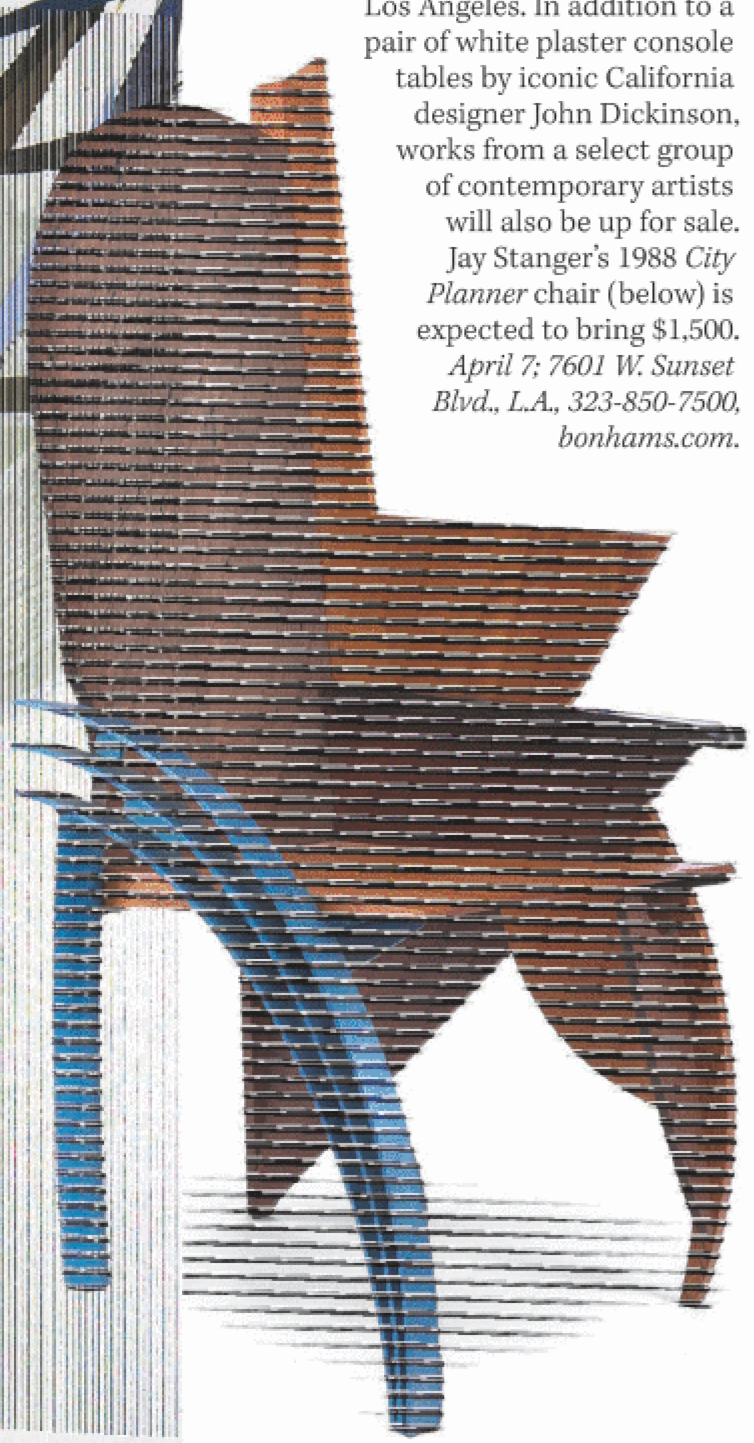
THE BEST IN ART, AUCTIONS AND GALLERY OPENINGS

BY ERIN FEHER

TAKE A SEAT

On April 7, a selection of 20th-century art and furniture will hit the auction block at **Bonhams & Butterfields** in Los Angeles. In addition to a pair of white plaster console tables by iconic California designer John Dickinson, works from a select group of contemporary artists will also be up for sale. Jay Stanger's 1988 *City Planner* chair (below) is expected to bring $1,500. *April 7; 7601 W. Sunset Blvd., L.A., 323-850-7500, bonhams.com.*



GROWTH MEDIUM

This month, the **Hosfelt Gallery** in San Francisco hosts new works from Bay Area artist Reed Danziger, whose intricately layered paintings combine stenciled patterns with freehand drawing and painting. The resulting designs, such as the 2007 work, *An Intermediate Order 01* (above), seem to sprout and grow organically across the canvas. *March 29–May 3; 430 Clementina St., SF, 415-495-5454, hosfeltgallery.com.*

FROM TOP: DAVID STROUD; COURTESY OF BONHAMS & BUTTERFIELDS

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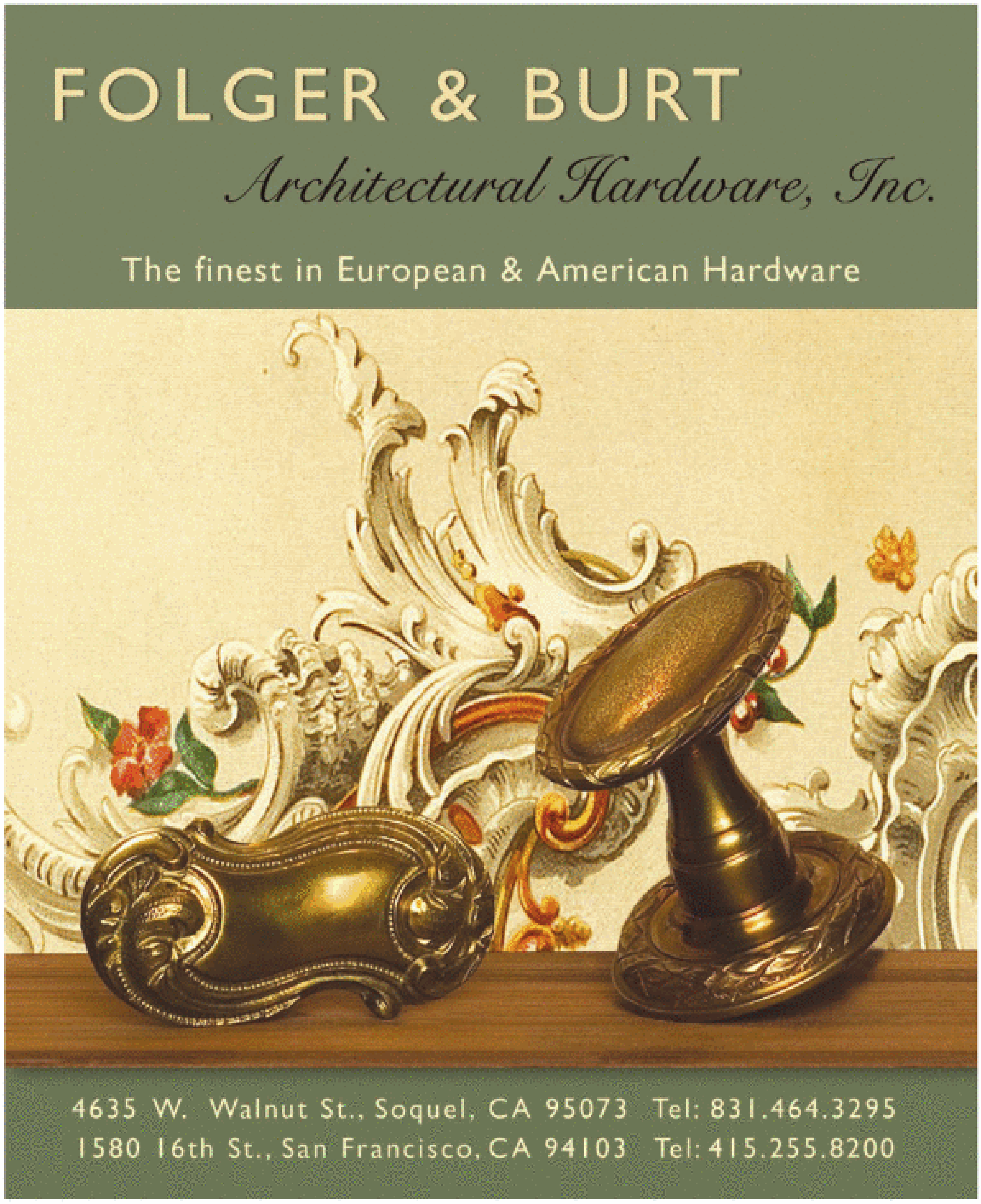
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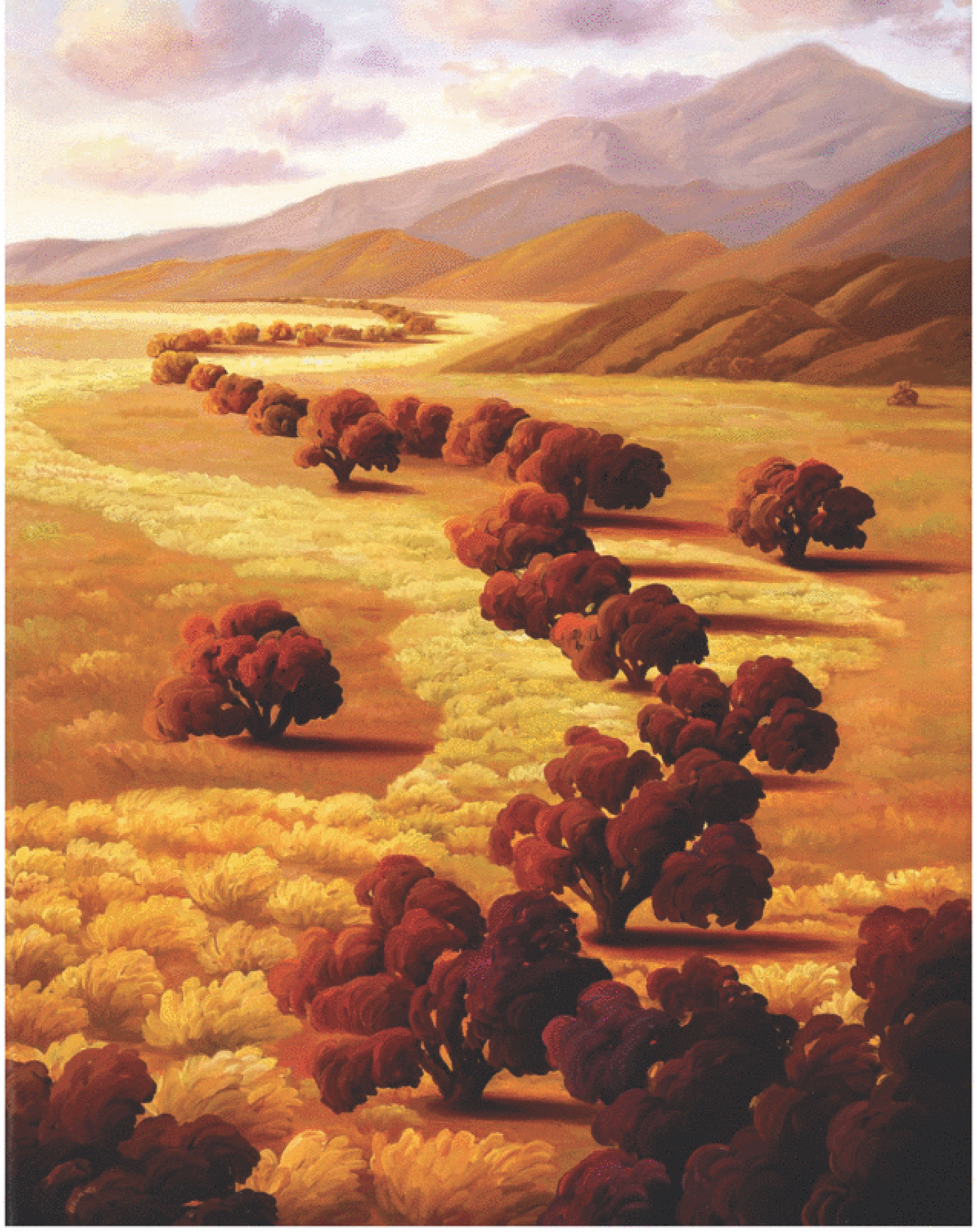
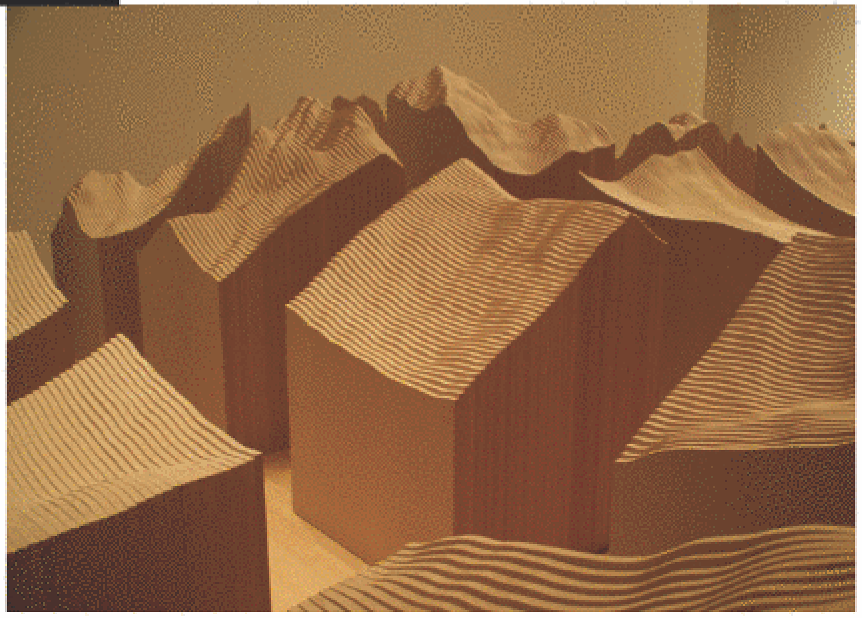


GOLDEN STATE

Native Californian Phoebe Brunner let her imaginative memory trump literal representation when she created her latest series of landscape paintings. Starting April 1, her solo exhibition, "Recent Landscape"—including the oil-on-canvas *Red Oak Trail* (above)—is on view at the **Hespe Gallery** in San Francisco. *April 1–26; 251 Post St., Ste. 420, SF, 415-776-5918, hespe.com.*

STONE ROSA

Pioneering ceramicist Peter Voulkos propelled ceramics from craft to art. This month, the work of 19 local ceramic artists, including Voulkos, will be on view at the **di Rosa Preserve** in Napa Valley. "Bay Area Ceramic Sculpture: Collection in Context" also features pieces by Robert Arneson, whose 1976 *Balancing Act* (above) is a highlight. *Mar. 29–May 17; 5200 Carneros Hwy 121, Napa, 707-226-5991; dirosapreserve.org.*



PAPER CITY

Through June 30, the **Museum of Contemporary Art San Diego** presents "Maya Lin: Systematic Landscapes." The exhibition features three of the artist's signature large-scale installations, including the 2006 *Blue Lake Pass* (at left), in which Lin created a Colorado mountain range out of layered particleboard. *Mar. 30–June 30; 1100 Kettner Blvd., San Diego, 858-454-3541, mcasd.com.*

FROM TOP: SCOTT MCCLAINE; STEPHEN KIRKEBY, COURTESY OF THE DI ROSA PRESERVE; COLLEEN CHARTIER, COURTESY OF THE ARTIST AND GAGOSIAN GALLERY

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THE WINERY REFINED

A CALIFORNIA EXHIBITION CELEBRATES THE STRIKING ARCHITECTURE OF AUSTRIA'S NEW WINERIES. BY ERIN FEHER

While the aromatic finish of a Gewürztraminer or the stone-fruit bouquet of a Riesling may be familiar territory for California's Austrian-wine enthusiasts, a rare glimpse at Austria's exemplary modern wineries is on view at an international exhibit in Napa this month. Offering a detailed survey of Austria's contemporary building tradition, jumpstarted by the country's new generation of winemakers, "The Austrian Winery Boom: A Wine and Architecture Miracle" comes to Copia on March 27, following its West Coast premiere at the MODAA Gallery in Culver City.

The exhibition—which originated in 2005 at Architekturzentrum Wien: The Austrian Museum of Architecture—depicts 43 wineries in photographs, blueprints, models, sketches and wine bottles. The displays demonstrate the shift of Austria's wine industry from backyard sheds and converted garages to some of the most celebrated modern structures in Europe. As further testament to the country's design-minded commitment to viniculture, Austria's renowned SPAN architects, Matias del Campo and Sandra Manninger, created illuminated Plexiglas displays for the exhibit's American tour using digital 3D design and printing.

Though Austrians have made wine for centuries, there has been little to toast recently throughout the

TOP: The Loisium hotel and winery, in the southern town of Langenlois, was designed by New York architect Steven Holl in 2003. ABOVE: Completed in 2004, the Arachon-Reifekeller winery in Burgenland is the work of Wilhelm Holzbauer and Dieter Irresberger. RIGHT: The 2007 Fred Loimer Winery in Langenlois was designed by Andreas Burghardt.

FROM TOP: HERTHA HURNAUS; DIETER IRRESBERGER; ANDREAS BURGHARDT

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"An enormous number of new wineries throughout Austria are producing good wine, while also showcasing world-class architecture."

ABOVE: In Burgenland, the Gerner Gernerplus-designed Leo Hillinger Winery is set into a hillside and partially covered with grapevines. LEFT: Krispel Winery in Styria was designed by Weidemann Architekten.

large southern winemaking regions of Styria, Burgenland and Vienna. In 1985, some vintners were caught adding diethylene glycol—a saccharine additive found in antifreeze—to their acidic, poor-quality wines. Many countries imposed temporary bans on Austrian wine, nearly shuttering the country's industry entirely. But as older vintners passed their businesses to their sons and daughters, the shake-up resulted in an influx of new ideas. According to Campo, "This generation had been educated internationally—in Bordeaux and Italy. They returned to Austria with a completely new notion of winemaking that is focused on quality."

Modern methods of production required modern structures. Vintners began to seek architectural and functional solutions, utilizing hilly topography to create gravity-based winemaking systems. Over the past 20 years, an alliance between local vintners and architects has created a contemporary regional vernacular. "These new wineries are aesthetically high-modern but, incredibly enough, they still beautifully fit into these hills," Campo says.

"This exhibition at Copia demonstrates that an enormous number of new wineries throughout Austria are producing good wine, while also showcasing world-class architecture."

FROM TOP: RUPERT STEINER; ANGELO KAUNAT

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VELVET GOLDMINE

TEXTILE DESIGNER MICHELLE PEREIRA PRINTS HER FABRICS BY HAND IN HER PETALUMA STUDIO.

BY **EMERALD REILLY**

When she was in third grade, Michelle Pereira declared that one day she would become a successful artist. In 1995—having already put her photography and sculpture degrees to use in the fine-arts scene—Pereira met fabric designer Mark Thomas and was soon on her way to making those grade-school dreams come true.

During a three-year apprenticeship, Thomas taught Pereira *shibori*, the Japanese art of dying fabric. "There is a certain magic in mixing all these chemicals together. I just got swept up and fell in love with the process," says Pereira. During her first years out on her own, the San Rafael–born designer created a well-received collection of handbags and scarves, which she sold to Wilkes Bashford, Henri Bendel and Fred Segal. She continued making accessories for almost 10 years. But in 2006, Pereira returned to her first love, practicing *shibori* and block printing to achieve one-of-a-kind patterns on silk velvet for a line of custom fabrics that are printed to order through Sloan Miyasato in San Francisco.

These days, Pereira is cutting a larger swath, designing yardage for furnishings and upholstery. Look for her line of European linen printed with metallic paints, as well as an upcoming collection of upholstery-grade cotton velvet fabrics, with graphic peony and geometric patterns, at Sloan Miyasato. "I have so many concepts to try," says Pereira. "It takes a lot of patience, time and work to develop those ideas, so in some ways I feel I'm just getting started. I have only scratched the surface, and that's really exciting." ■

Examples from her latest fabric collections in linen and velvet celebrate the variations that result from Pereira's traditonal dying and printing methods.

"It takes a lot of patience, time and work to develop those ideas, so in some ways I feel I'm just getting started."

FROM TOP: SAM DIEPHUIS; STEFANIE MICHEJDA

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FREE RANGE

SAN FRANCISCO'S HATCH DESIGN TAKES A CRACK AT WINEMAKING.

BY CHLOÉ HARRIS

When asked the old conundrum, San Francisco graphic designer Joel Templin doesn't hesitate: "The egg came first!" But that's easy for him to say—Templin is accustomed to nurturing a simple notion into a full-grown design concept.

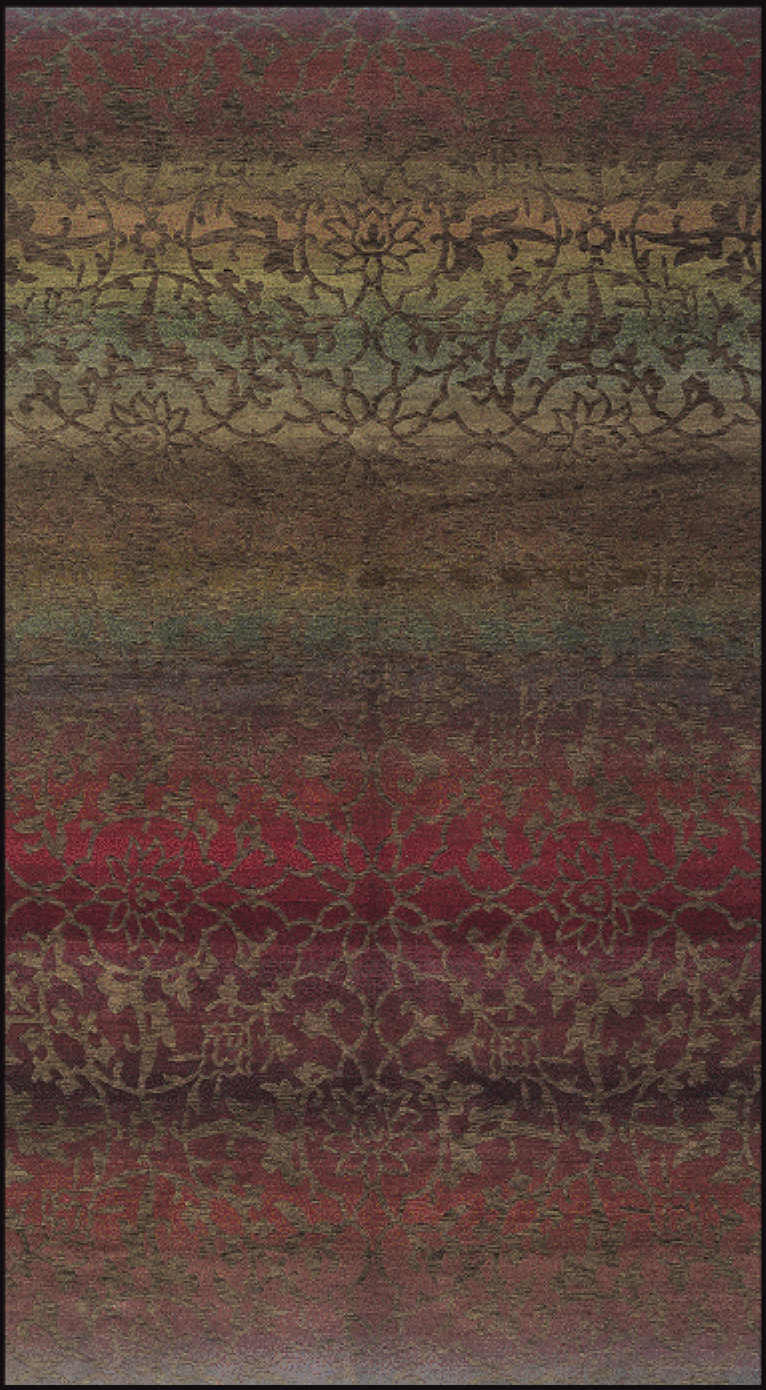
As one of the principals of now-defunct design agency T.B.D., Templin's clients included West Elm and Michael Graves for Target. But since last spring, he has been building a new nest for his creative pursuits—Hatch Design. Co-founded with former T.B.D. senior designer Katie Jain, Hatch Design has quickly proven itself with big-name brands. Anyone who has unwrapped the retro packaging of San Francisco's Charles Chocolates or popped open a can of Coke during the most recent holiday season has caught a glimpse of Hatch's stylized graphics.

These days, Templin and Jain are pouring their energy into the wine world. "We wanted wine to feel sophisticated and fun," Jain notes, pointing to a steel-plate label, designed by the pair during their T.B.D. days, on a bottle of Kelham MacLean Jewel Cabernet. For a recent project for MacLean Winery, Templin and Jain wove the bold plaid of the Scottish winemaker's clan tartan throughout the brand's identity. For another client, Michael Austin Winery, the duo hand-illustrated the bottle labels, which portray the picaresque life story of fictional character Michael Austin.

Having designed packaging for some of Napa's biggest players, including Beringer and Mondavi, Templin and Jain are about to make their first foray into winemaking. Look for kings and queens in the wine aisle this September, when Hatch Design introduces JAQK Cellars in partnership with Craig MacLean (of MacLean Winery). When pressed for details, Templin can only say, "We're holding our cards close."

CLOCKWISE FROM TOP: Hatch Design's Katie Jain and Joel Templin in their North Beach incubator; The label for Michael Austin Winery's Bad Habit winks at the owners' days at Catholic school; Charles Chocolates' packaging is inspired by nature; can designs for Coca Cola's "Give, Live, Love" campaign.

CLOCKWISE FROM TOP: JOHN LEE; DAVID CAMPBELL; LAURIE FRANKEL; KENNETH WOODRUFF



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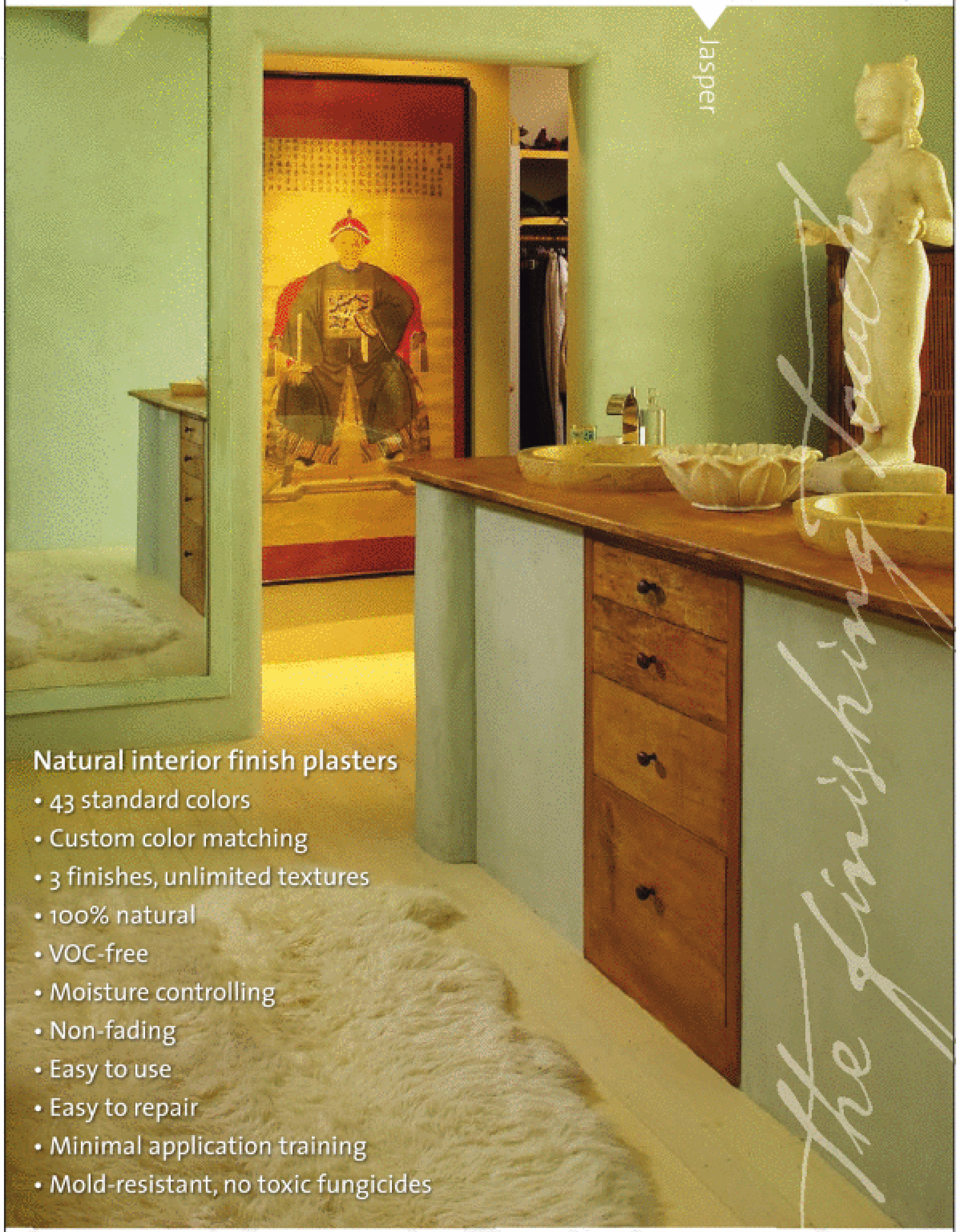

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WITHOUT RESERVATIONS

WITH HIS HIGH-PROFILE RESTAURANT CONCEPTS, LOS ANGELES ARCHITECT STEPHEN FRANCIS JONES BRINGS GOOD DESIGN TO THE TABLE. BY ERIN FEHER

Southern California architect Stephen Francis Jones has executed looks for restaurants nationwide, including (from top) Wolfgang Puck's Spago in Beverly Hills, the Daily Grill in L.A. and Chicago's Lucky Strike bowling alley, restaurant and lounge.

When Stephen Francis Jones' clients say they want a professional kitchen, he knows they're not referring to a sparkling showpiece. In fact, most of his clients take their cooking very seriously. The Marina del Rey–based architect has designed nearly 30 restaurants since the early 1990s, when he landed a job as the in-house architect for Wolfgang Puck's growing company. The fast pace and unique challenges of the restaurant business hold a special appeal for Jones. "Unlike the huge skyscrapers and mixed-use projects I was doing prior to this, a restaurant has such a short turnaround from concept to completion that I'm actually there to see my work come to fruition," he says.

In 1996, after collaborating on the design of Wolfgang Puck Café, the company's casual-dining chain, Jones struck out on his own and started SFJones Architects. For his debut job, he was hired by Puck to design Spago in Beverly Hills. "It was the most anticipated restaurant in the city—and my first solo project. That was a little bit of pressure, but Spago launched me into a different realm," says Jones, who has since developed concepts for sushi hotspot Kumo on Melrose Avenue, nationwide locations of the Daily Grill and the interior concept for Lucky Strike, a group of high-style bowling alleys, each with a restaurant, bar and lounge.

"Restaurant projects have so many components that must come together to make them a success. There's the functionality of the kitchen, the artistry of the dining room and the complexity of the flow," says Jones. "I put all the pieces together and make them fit." ■

FROM TOP: ANTHONY PERES; WELDON BREWSTER (3)

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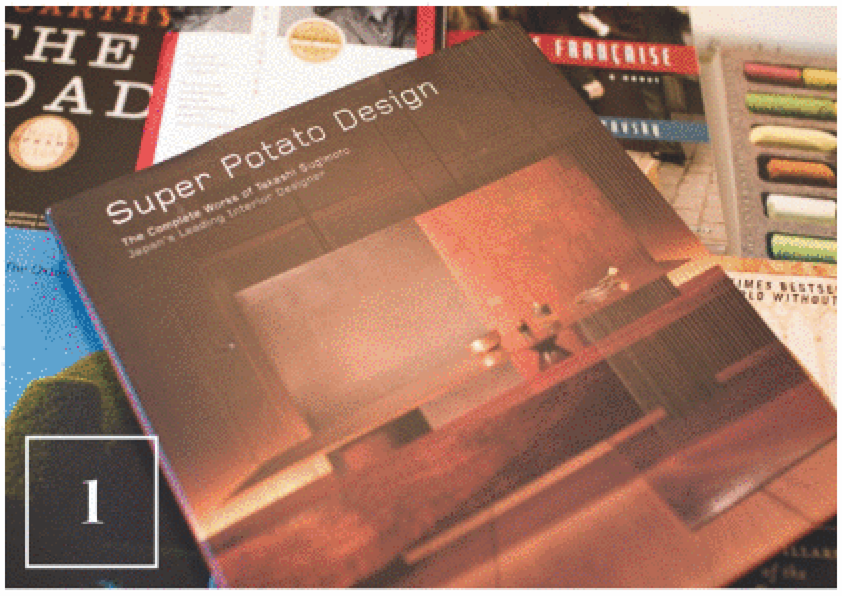
INTERIOR DESIGNER ERIN MARTIN TAKES *CH+D* INSIDE SOME OF HER FAVORITE STORES AND GALLERIES AROUND ST. HELENA'S MAIN STREET.

BY **JENNIE NUNN** PHOTOGRAPHY BY **JEN SISKA**

Erin Martin hardly ever sits still. Perhaps it's because the self-taught interior designer and proprietor of Martin, a high-end design shop filled with an eclectic mix of goods, is busy juggling projects ranging from Napa's Trinchero Winery to a mansion in Atherton that "you could definitely get lost in." A native of Seattle, Martin lived in Palm Desert, Morocco and Switzerland before settling in St. Helena and setting up shop on Main Street almost three years ago. Since then, she's helped design a handful of neighboring stores, including Foot Candy, Pearl Wonderful Clothing and Cook restaurant. Lately, Martin has been planning a furnishings collection that will incorporate unexpected materials like rusted chains and vintage mirrors, but she's not too busy to share a few of her top local sources. "St. Helena is the closest thing to Europe, it's just so peaceful," says Martin. "I've always been somewhat nomadic, but this feels like home."



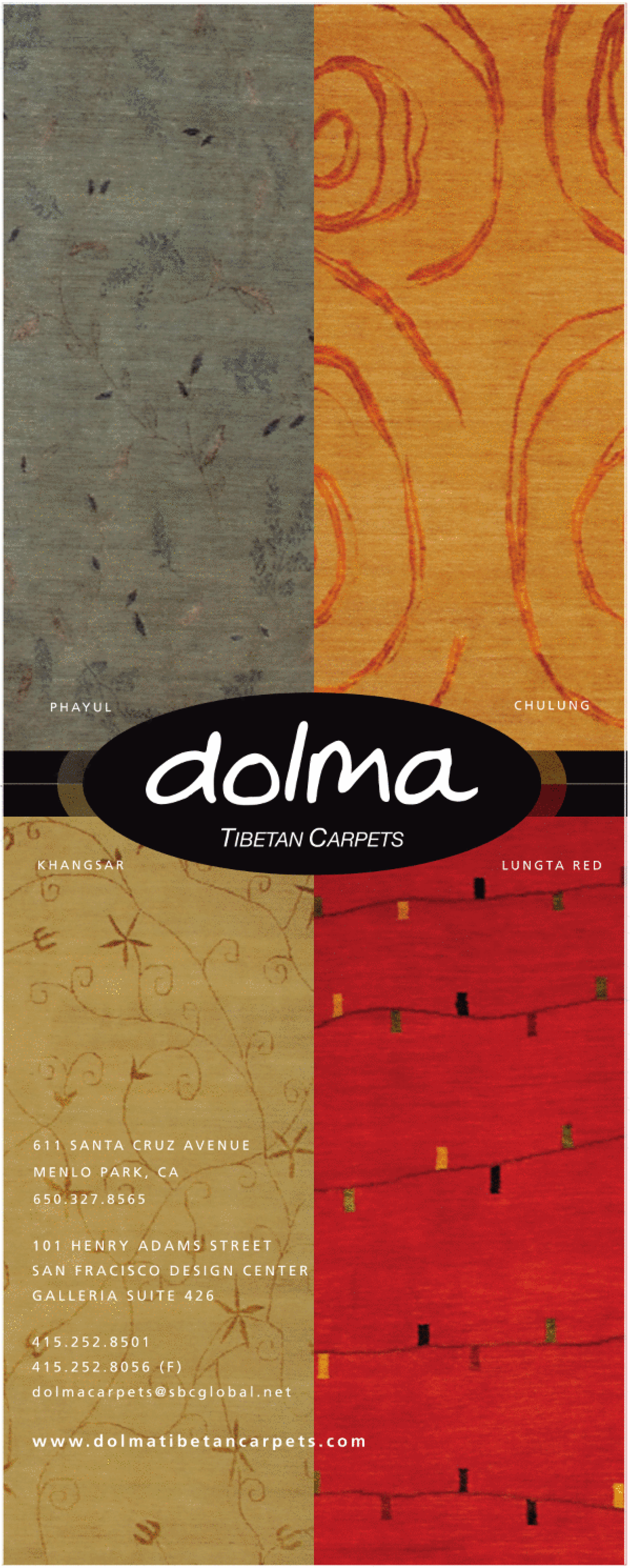
1. River House Books, located around the corner from Martin, carries everything from travel guides to cookbooks with a local bent. "This is the type of creativity that Napa Valley needs," says Martin, flipping through *Super Potato Design: The Complete Works of Takashi Sugimoto*. "He once made an entire wall from corn cobs," she says. "He obviously has a sense of humor." *1234 Adams St., St. Helena, 707-963-1163, riverhousebooksnapavalley.com.*

2. At **Caldwell Snyder**'s newest art gallery, housed in the former *St. Helena Star* building, Martin and director Karen Caldwell (pictured above) discuss Antwerp-based artist Cole Morgan's mixed-media *Use of Tape*. "I love the scale," says Martin. "It reminds me of German artist Anselm Kiefer's work." *1328 Main St., St. Helena, 707-200-5050, caldwellsnyder.com.*

3. For Martin's Moroccan-inspired design of **Pearl Wonderful Clothing**, she hung two canvas tents from the ceiling to serve as changing rooms and chose a document case from Rajasthan for jewelry. "This was a really fun—and fast—project," says Martin, who designed the space in just three months. *1428 Main St., St. Helena, 707-963-3236, pearlwonderfulclothing.com.*

lunch time

At **Cook**, a favorite lunch spot among locals, Martin goes for the brussels sprouts followed by mussels and clams with sausage in a spicy tomato broth. "It's one of my favorite places in town," says Martin, who decorated the eatery with mercury-glass pendant lamps and a paper stag-head sculpture. *1310 Main St., St. Helena, 707-963-7088.*



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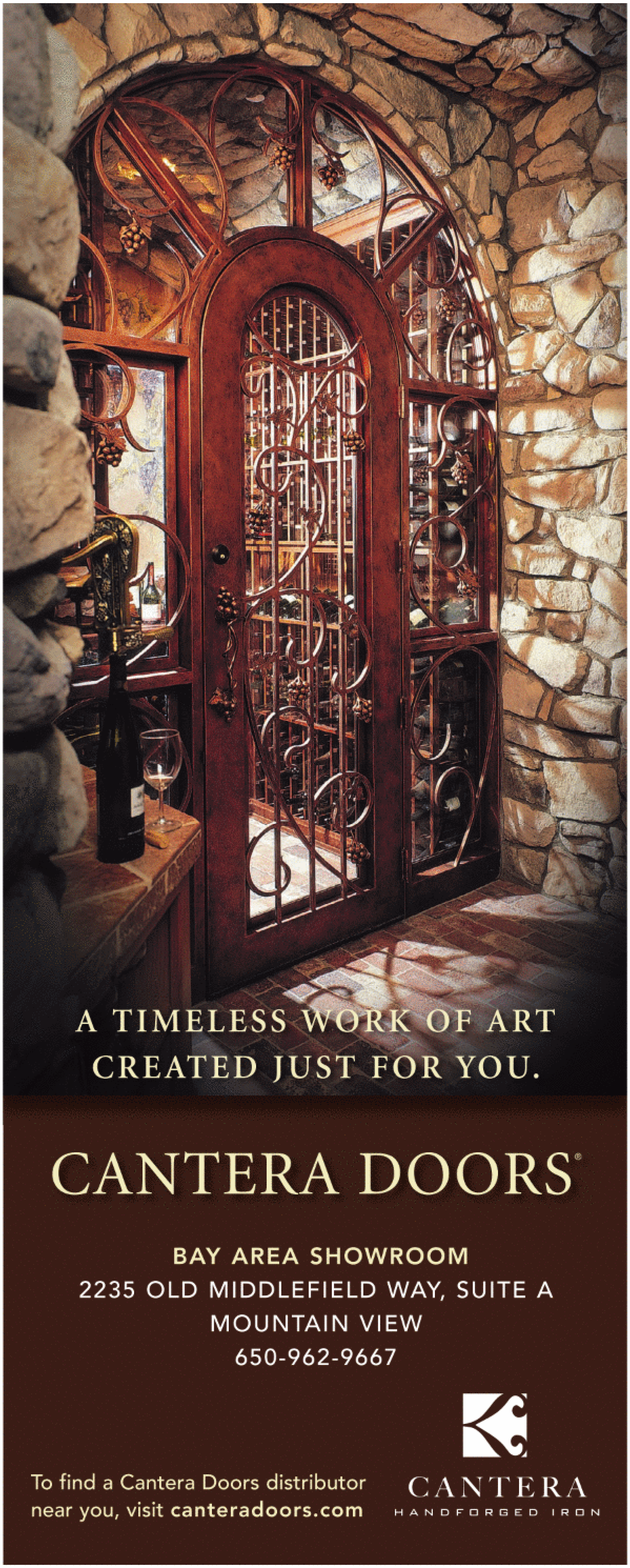

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4. Scouting items for her store, Martin drives to meet artist **David Price**, who crafts glossy porcelain bud vases and decanters at his eponymous studio in Angwin, about 20 minutes from downtown. "His work just makes me happy," says Martin, who first spotted Price's work last year. *Available at Martin, 1350 Main St., St. Helena, 707-967-8787, martinshowroom.com.*

5. Ceramic tableware by Juliska, an antique birdcage from Belgium and a signed bust by Jean-Baptiste Astier de Villatte are just a few of the unique finds at **Napa Valley Vintage Home**. "When I come in here, I know I'm getting something that no one else is going to have," says Martin, holding a gold Lagos pillow by German textile designer Anke Drechsel. *1201 Main St., St. Helena, 707-963-7423.*

just for fun

Martin can often be found with a box of Hot Tamales at **Cameo Cinema**. "It's a funky little theater that always smells like fresh popcorn," she says of the historic movie theater that was built in 1915. "They show art films on Wednesdays and offer film classes here too," says Martin, pictured with owner Shawn LaRue (above). "The roomy love seats are the best part," she says, "and I love that someone always talks to the audience about the movie before each show." *1340 Main St., St. Helena, 707-963-9779.*

6. For more than 15 years, **Tesoro** has created floral arrangements for hotels and restaurants including the Culinary Institute of America. Owned by Paul Stokey, the shop is stocked with seasonal cut flowers selected daily from the San Francisco Flower Mart. "Sometimes, the only finishing touch you need in a room is a vase of fresh flowers," says Martin, who purchased a bunch of white roses. "These would be gorgeous on a bedside table." *649 Main St., St. Helena, 707-963-3316, tesoroflowers.com.*

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In 1966, Robert Mondavi opened the doors to his iconic winery, situated on 12 acres of vineyards and featuring Napa's first tasting room. The neighbors thought he was crazy. But the visionary vintner believed that wine is best paired with food, art and conversation, and he hoped that his Vineyard Room would bring all these earthly delights together. The new Robert Mondavi Winery revealed to wine drinkers the process behind the product—a concept that changed the industry and redefined Napa Valley. Designed by renowned California architect Cliff May (who is this month's ICON, p. 136), the Mission-style winery included the tasting room, a bell tower and a winged-archway entrance, which now welcomes an average of 130,000 visitors annually. "We had such hopes of fostering a culture around wine when Robert built the Vineyard Room," says Margrit Mondavi, vice president of cultural affairs at the winery and wife of the winemaker, who turns 95 this year. "It's so marvelous to see how his vision has grown and evolved more than 40 years later." —*Erin Feher*

PHOTOGRAPHY BY **JOE FLETCHER, APRIL 20, 2007**

Stage Presence

Four reasons why Bay Area sellers should pay extra attention to this essential step.

1. ENSURE THE SALE: As residents in one of the country's most expensive housing markets, Bay Area sellers face fierce competition when they put their home on the market. More and more houses are being professionally staged; in a tough economy, unstaged properties can sit on the market for months. Because so many buyers shop for homes online, often their first glimpse becomes their last—listings without photos are passed up altogether. Julia Bivins, a top-producing real estate agent with McGuire Real Estate, says that publishing a photo of an unstaged home is comparable to a fashion model posing for publicity shots without makeup. The model would never do it; your home shouldn't either..

2. NAME YOUR ASKING PRICE: In a favorable market, staged homes may even sell for more than the original asking price. Marcus Miller, a broker associate with Hill & Co. Real Estate, had one client who profited more than $100,000. Originally, the seller asked that the Cow Hollow condominium be sold furnished with all of their possessions off the market. A month later, when the property still hadn't sold, Miller suggested that the home be staged. Four offers arrived within a week-and-a-half; the property sold shortly after.

3. TURN IT AROUND QUICKLY: Having your home professionally staged will likely reduce the time it remains on the market. For instance, Bivens recalls staging a home in the East Bay. In just one week, the house sold, while an unstaged house nearby remained on the market for four months. For most sellers, a quick sale is critical.

Even tiny details are addressed by home stagers such as J. Livingston Home Decor, adding up to big savings for sellers.

For list of realtors and home stagers, go to page 87.

COURTESY OF J. LIVINGSTON HOME DECOR

4. MAKE A SMOOTH TRANSITION: Staging allows sellers to mentally and physically prepare to move by encouraging homeowners to organize their belongings in advance. "It can be very productive," says Nina Hatvany, a TRI Coldwell Banker agent. "When a seller prepares to move, he or she needs to get rid of clutter first. That means going through closets, desks and storage areas to purge anything no longer needed." According to Miller, the ideal scenario is for the property to be empty and fully staged. Though Miller concedes this isn't always possible, it helps both parties psychologically prepare for the next step. "Staging shows a commitment on behalf of the seller," Miller says. And in today's uncertain times, that's an important move.

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REALTORS

Craig Thomas Cooper: Tahoe ASP Realtor

Typically, Bay Area homeowners are hip to the idea of home staging. With a median home price hovering around $1 million, sellers understand that staging is essential to selling your home in a competitive market. And although many of these same people own second homes in Lake Tahoe, staging has yet to catch on there. "Staging up here is definitely not a foregone conclusion," says **Craig Thomas Cooper**, an ASP real estate agent with Coldwell Banker in Tahoe City. Simply put, that's why his services as both an accredited staging professional and real estate agent are so vital to the sellers lucky enough to have Cooper as their agent. For starters, staging done by ASP-accredited agents is free. People like Cooper can also make it much easier. Says Cooper, "The amount of time and money required to stage your home is far less expensive than having to reduce the price of your home—one, two and sometimes three times—to get it sold!"

HOME STAGERS

Cinda and Harmonious Design: Space Makers

With more than 18 years of combined design experience, **Cinda**'s Nancy Arrowsmith and **Harmonious Design**'s Carla Daro have transformed everything from stately Victorians to modern lofts. Arrowsmith believes staging is about presenting potential buyers with a "wow-factor," while partner Daro's approach is to "make any home memorable, regardless of the size." The design duo's recent projects include Vue 46, a 79-unit luxury condominium complex in Emeryville.

J. Livingston Home Decor: Keeping Current

A simple, clean palette is the secret behind Jennifer Livingston of **J. Livingston Home Decor**'s home staging projects. "I like to use crisp clean but elegant furniture pieces layered with colorful accessories to create a vibrant new look," Livingston says. Her second secret is keeping up with up-and-coming design trends by reading industry periodicals, attending seminars and visiting random boutiques for inspiration. She's also constantly updating her inventory with new pieces. No doubt this is why her homes are known for attracting young, career-oriented buyers with budding families. "This is what I proudly offer my clients and they seem to appreciate it," Livingston says. And although she gives each home special treatment, her edict never changes: Make it sell.

Julie Jay Staging: Quality Service

The advantage of going with a full-service staging company like **Julie Jay Staging** is that home sellers don't have to worry about a thing. With a fleet of subcontractors, Julie Jay Staging manages all aspects of home staging from the landscaping to the paint colors. Quality and customer relations are the hallmarks of her business and she's well known among area real-estate agents. No doubt that's one of the reasons Jay does 150 homes (from one-bedroom condos to eight-bedroom mansions) annually. "Our goal is to maximize the sellers' investment by creating a cosmopolitan vision to impress prospective home buyers," she says.

Wanderley: Pauper-to-Prince Perfectionist

Few stagers have had such a modest start and such a successful career as the Brazilian-born **Wanderley**. A former housekeeper for a wealthy homeowner, Wanderley's first staging job consisted of organizing a closet. His work caught the attention of a real estate agent who asked him to help her stage some of her clients' homes and a career was born. That was in 1999 and, since then, Wanderley has earned himself a name in the Bay Area staging world based on his painstaking attention to detail, eclectic furnishings and bold use of color to, in his words, "ensure happiness." No doubt that's why Kathee Shatter of ReMax of Southern Marin recommended Wanderley to Richard Gere, who needed a stager for the Oakland Hills home he'd be living in for six months during the filming of *Spelling Bee*. Wanderley is a brave designer who's not afraid to make major changes to a house for sale, such as adding a window or even a kitchen because he knows that, in the end you get what you pay for and then some. Take the Laurel Grove home he furnished in Kentfield. Not only did it sell in two days, but it went for well over the asking price!

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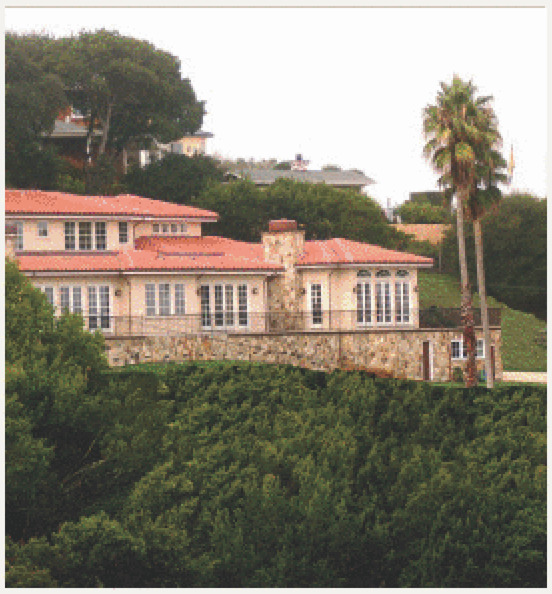

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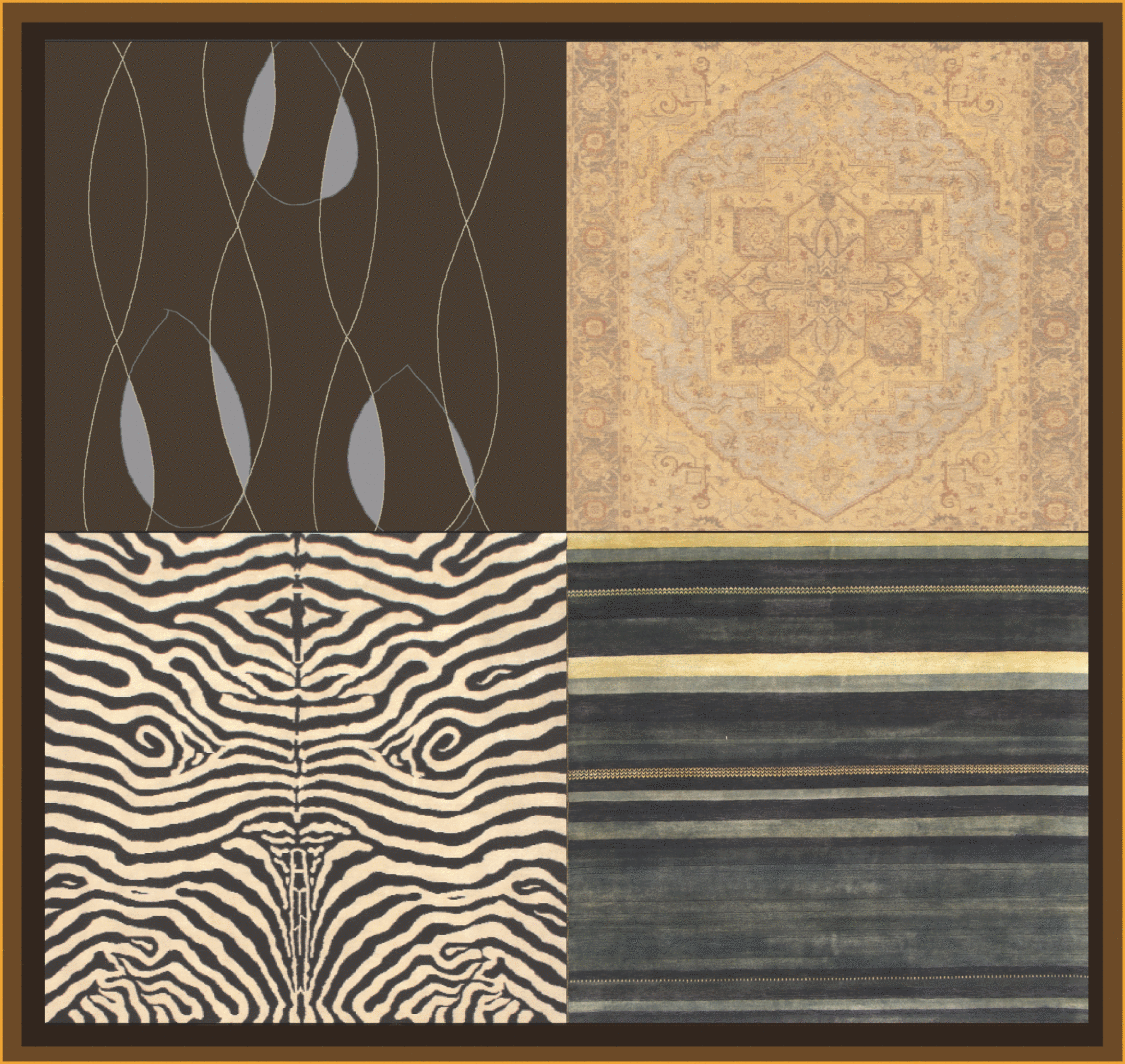

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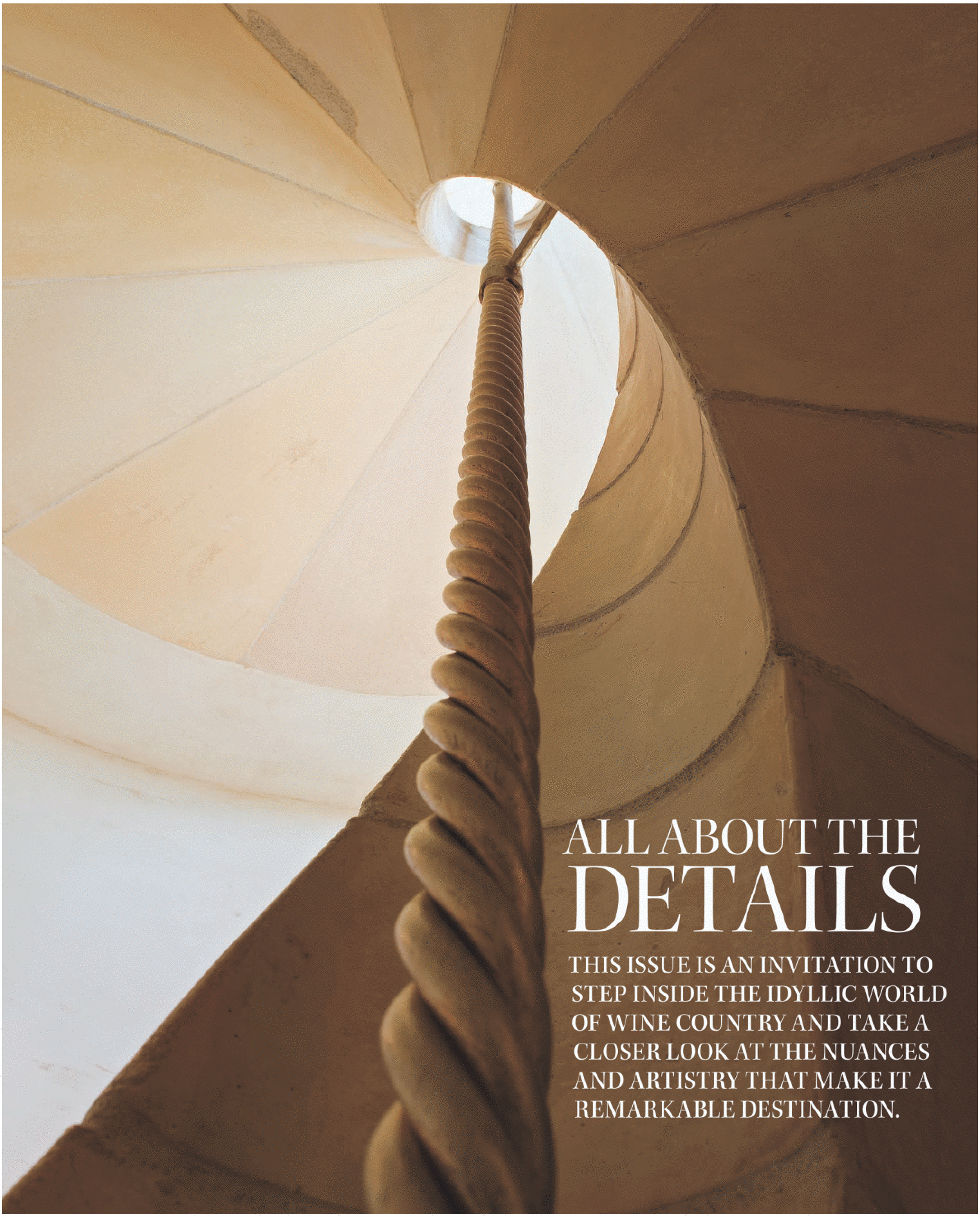


ALL ABOUT THE DETAILS

THIS ISSUE IS AN INVITATION TO STEP INSIDE THE IDYLLIC WORLD OF WINE COUNTRY AND TAKE A CLOSER LOOK AT THE NUANCES AND ARTISTRY THAT MAKE IT A REMARKABLE DESTINATION.

DAVID DUNCAN LIVINGSTON

Bursts of glamour offset the traditional carved-wood banister and black-and-white tile floors in the foyer.

Sonoma Sophistication

A young family enjoys the best of both worlds in a country house designed by George Bevan and urbanely outfitted by designer Ken Fulk.

BY **JULIE CARLSON** PHOTOGRAPHY BY **MATTHEW MILLMAN**

The classic center-hall colonial house that architect George Bevan designed for a young Sonoma family is, in some ways, a house of paradoxes. It's the type of majestic manor you'd expect to see surrounded by similarly serious edifices on a stately, elm-lined street in an established East Coast neighborhood. It's location, however, is on an eclectic residential block in Sonoma, overlooking vineyards and open fields.

While the house's exterior persona is strictly grown up, the audacious interior, by San Francisco designer Ken Fulk, puts a twist on tradition with its surprising youthful exuberance.

The husband is a devotee of American history and a staunch traditionalist; his interests informed the couple's ideas for the house. Sonoma-based architect George Bevan, a family friend, was able to translate their vision into a Colonial Revival with Georgian references. Starting with a grand center-hall colonial form, Bevan added two faceted wings, with bay windows and gables, on either side of the structure. To make the house seem as if it had been added on to over the years, the master bath on one end and the breakfast room on the other have interior clapboard siding to resemble enclosed porches.

Architect George Bevan (above, on the left) streamlined the detailing on the Colonial house, allowing interior designer Ken Fulk to go all out with texture, patterns and color.

Bevan brought the house squarely into the 21st century, however, with steel windows and ample outdoor living areas. The interior floor plan is also decidedly modern: The clients dispensed with a formal living room altogether, instead requesting an open-

plan kitchen and living area with a breakfast room and a modestly scaled dining room. "We practiced a lot of restraint in the detailing," Bevan says. "The house was designed to be a canvas."

When it came time to bring the canvas to life, Bevan recommended Fulk, whom he had collaborated with on a previous project. Working at warp speed to move his clients out of the guest house and into their home, Fulk swept the couple away with his vision of casual, offhand glamour. "They gave me free rein," he says. "They didn't want the interiors to be too serious, and since they love to entertain, they wanted lots of space for parties."

"Above all, I didn't want the house to seem suburban," Fulk says. "I was aiming for a sophisticated urban vibe."

From the moment you step into the home's soaring entry hall, Fulk's dramatic way with color and pattern is immediately apparent. With its graceful, curving staircase, ceramic-tiled floor and glittering silver chandelier, the space could have been intimidating. But an ebonized settee

A study in contrasts: The library (left) is soberly hued, while the second-floor media room (below) is a riot of vibrant color, with a curved sectional sofa and swervy Panton chairs.

A wall of vintage art makes the room feel "collected," Fulk says. The paprika-hued wicker sidetable from Swallowtail provides a punch a color.

In the dining room, Fulk juxtaposed neutral shades (grass cloth wallcovering, unfinished farm table) with flamboyant splashes of color in the Murano chandelier and vintage étagère.

Architect George Bevan created a vintage-meets-modern kitchen, with classic elements such as beveled subway tiles paired with a sleek, stained-wood island and appliance wall.

upholstered in persimmon patent-leather and a mod turquoise runner from Stark Carpet, immediately let you know that this is not your great aunt's house.

Turn left and you enter the library, which could easily double as a hunting lodge or cigar lounge. Detailed with a vintage mantel and cast-iron antique columns from Ohmega Salvage in Berkeley, the room centers on a round table surrounded with gray leather club chairs. A coat of C2 paint in Portland, a shade of moody blue-green, covers even the architectural trim; the walls are adorned with etchings and paintings from the 1930s and '40s, found at Lost Art Salon in San Francisco. "I like to use collections to give a house depth and make it feel personal, as if the interiors have evolved over time," Fulk says. Indeed, Fulk's expert assemblages of mounted antler heads, crossed antique épée blades, framed butterflies and zebra-print pillows add to the aura of timeless refinement.

Opposite the library, the dining room is a montage of texture and wit, anchored by a hand-blown teal Murano glass chandelier that sets a luxe tone. To keep the room from feeling too formal, Fulk swathed the walls in grass cloth for an organic feel and sourced a long, rustic farm table from Mecox Gardens. Black Hans Wegner Wishbone chairs and a pair of linen-upholstered wing chairs create an effortless mix of stylistic notes. Glittering mercury-glass accessories and voluminous drapes, in LuLu DK's Moondance print, add glamour.

At the back of the house, the family living space affords views of the pool and vineyards and opens onto a wide porch for a true indoor/outdoor feel. "When the family

In the breakfast room off the kitchen, Bevan covered the walls in clapboard to suggest a former life as an open-air porch. The pitched-roof guest house can be seen out the window.

entertains, they throw open the doors so the kids can run in and out and the guests can circulate," says Bevan, who created a spacious and light-filled kitchen with a soapstone counter separating it from the living area. He convinced the owners to make a few modern concessions: Concealed behind a sleek bank of stained-alder cabinets, there are double wall ovens from Wolf, a Miele espresso machine and a Thermador refrigerator. A handsome sliding library ladder from Putnam Ladder Company provides access to the upper cabinets, which were stained for a European feel. "The stained wood looks more sophisticated and provides a nice contrast to all the white in the room," says Bevan.

The living area has a mix of custom, repurposed and off-the-shelf pieces for eclectic ease. "I am big on reinventing secondhand and vintage furniture," Fulk says. A Chippendale side chair, sourced from a thrift shop and refreshed with a coat of C2 Candy Apple Red paint and fur upholstery, shares the room with a plush Montauk sofa piled high with colorful cushions in fabrics

In the living room, Fulk arranged the furniture on the diagonal to inject a note of informality and to maximize vineyard views.

In the master bath, a soaking tub is positioned to afford views of the vineyards; a side door leads directly to the outdoors, so the owners can go straight from pool to spa.

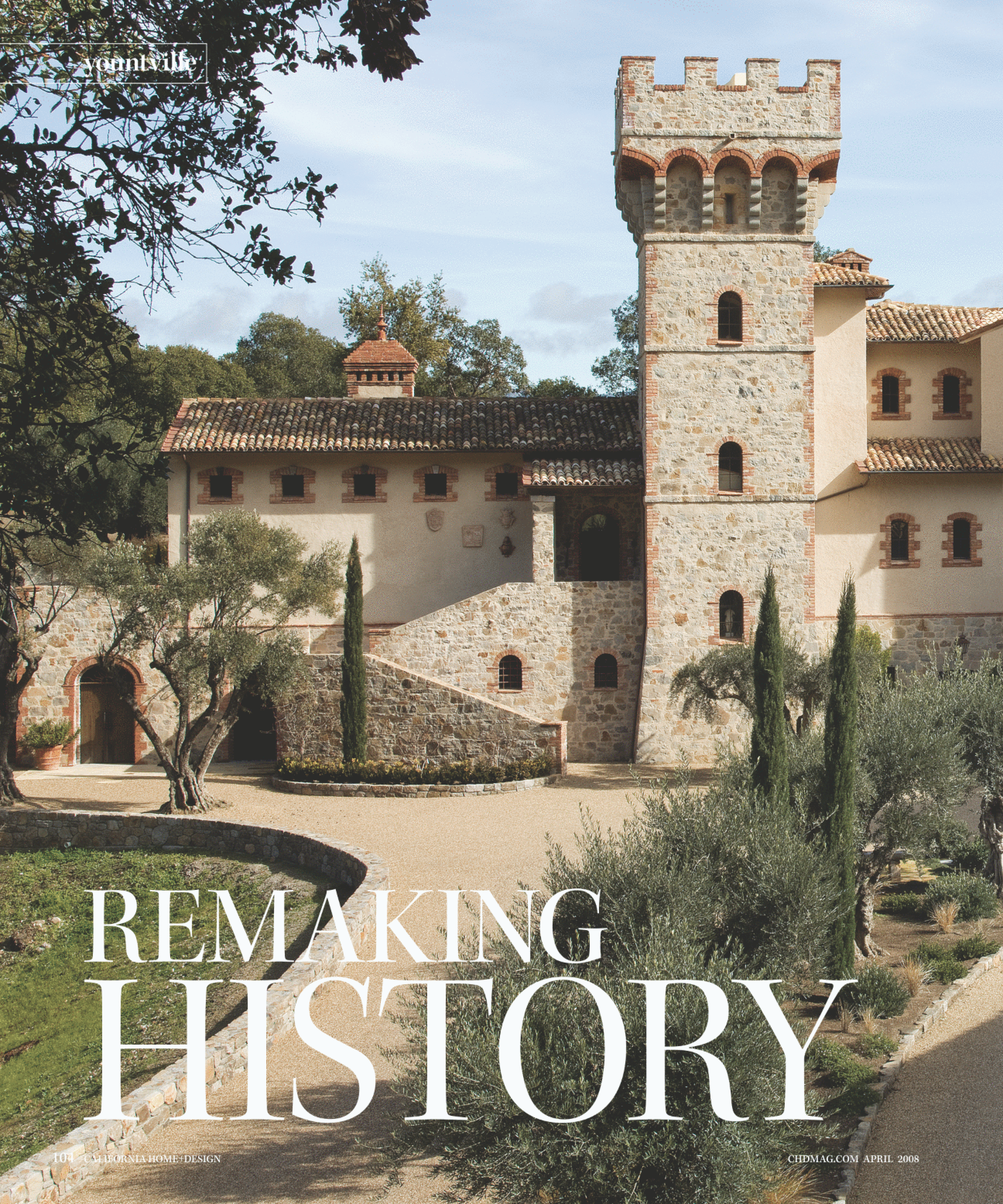
from Galbraith & Paul. Above the fireplace, a painting by Bay Area artist Deborah Oropallo anchors the space, and a pair of antique corbels from Sonoma's Artefact Design & Salvage add a touch of historicism.

Although the interior feels anything but low-budget, Fulk performed a bit of wizardry to keep costs down. At the start of the project, Fulk offered his clients two proposals; they chose the lower-priced option, and then cut the budget in half. "We went back to the drawing board and took a new approach," Fulk says. "We sourced pieces from local vintage and antiques stores, and purchased the living room shelveing at Restoration Hardware rather than doing built-ins. Then we picked a few pieces for the couple to splurge on. I actually think it made this a better project. It reflects that old adage, 'Necessity is the mother of invention.'"

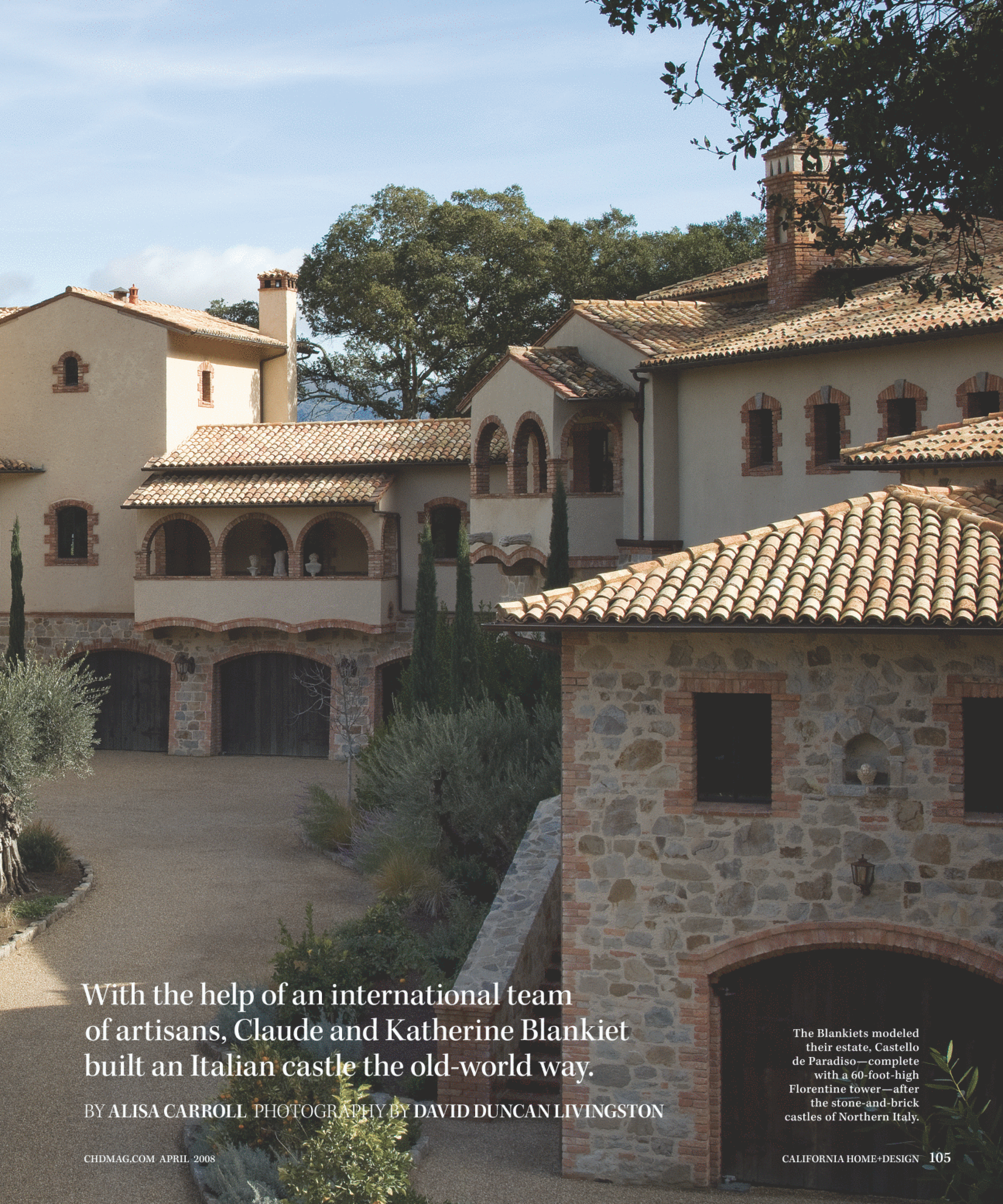
The couple saved their big splurges for the master bedroom suite, where unabashed luxury reigns. Custom linens from Haute Home in San Francisco dress the bed. The marble bathroom, with a soaking tub and bulbous glass chandelier from Napa Style, evokes boutique-hotel living at its best. Adjacent to the bathroom, a capacious walk-in closet contains a washer/dryer and ironing station, ensuring that domestic clutter is kept out of sight.

"The night that our clients moved in, we worked until nine in the evening getting the house ready for them," Fulk says. "When they opened the door to their master suite, they almost swooned." Indeed, the family was so thrilled with the house that they hosted a celebratory party for the design team that stretched into the early hours—4 a.m., to be exact. ◘

Fulk chose a palette of chocolate brown and green in the master bedroom and sitting area. Custom bed linens from San Francisco's Haute Home add a luxurious note.



REMAKING HISTORY



With the help of an international team of artisans, Claude and Katherine Blankiet built an Italian castle the old-world way.

BY **ALISA CARROLL** PHOTOGRAPHY BY **DAVID DUNCAN LIVINGSTON**

The Blankiets modeled their estate, Castello de Paradiso—complete with a 60-foot-high Florentine tower—after the stone-and-brick castles of Northern Italy.

When Claude and Katherine Blankiet bought 46 acres in Yountville in 1996, they aspired to build a world-class winery and a home in the Renaissance style. A decade later, they have achieved their goals and then some: Blankiet Estate vineyards have yielded a cult Cabernet that retails for more than $150 a bottle, and the couple's home, Castello de Paradiso, is a testament to old-world craftsmanship.

"Our goal was to create something that looked old, but not phony," says Claude, who grew up in Dijon, France (just a short walk from the castle of the Duke of Burgundy). A collector of art and antiques, Claude and his wife Katherine, a former antique-store owner, have amassed a world-class collection during their 25 years together. Before putting down roots in Yountville, the couple made frequent visits to Napa Valley. As oenophiles of the highest order, the Blankiets shared a vision of vineyard living and dreamed of

ABOVE: A L'Ancienne stonemason Pascal Faivre with his father Serge (visiting from France) and partner Dmitra Smith. OPPOSITE: A view of the sprawling estate from atop the tower.

Faivre spent a year bringing antique details to the interiors, importing aged stone fireplaces (above) and chunky ceiling beams (opposite), carving limestone corbels and laying a pattern for the 17th-century stone floor tiles (right). "Pascal even installed the herringbone brickwork at the back of the fireplace, recreating the old way it was done," says Katherine. "He made sure our fireplaces were not only utilitarian but also authentic."

developing their own wine. Their estate would be an extraordinary expression of Claude and Katherine's combined love of history.

"We've traveled so much in Italy, we knew what the architecture looked like and how it felt to walk into a room that is hundreds of years old," says Katherine. Over the next nine years, the Blankiets assembled a modern-day guild of architects and artisans to lovingly create their dream home: A 15,000-square-foot stone "castle," complete with a turreted tower, vaulted ceilings, hand-painted murals and German limestone floors.

The home was initially designed by renowned architect George Livermore, who died in 2005. The Blankiets teamed up with Napa architect Mary Keetch, who would adapt Livermore's original plans, and Danish engineer Lars Nimskov, who was just finishing winemaker Daryl Sattui's monumental castle in Calistoga. "Lars lived in Italy and knows how things are built," says Claude. "He checked everything to make sure the details were authentic to an Italian structure." Nimskov designed the brick surrounds on the exterior windows and the brick eaves on the roof, and engineered the vaulted brick ceilings on the lower level.

Next, the Blankiets met Pascal Faivre and Dmitra Smith, co-owners of A L'Ancienne Imports in Glen Ellen. Importers of exquisite old stone, wood and decorative elements from France, the company also designs and installs custom stonework using traditional methods. A native of Burgundy, Faivre is an expert stonemason descended from a long line of craftsmen: He apprenticed with his father Serge, a respected authority in chateau and castle restoration, and continues to work with him on special projects today.

While Faivre would eventually have his hands in almost every room in the Blankiets' castle, he was at first commissioned to build the stone stairs for the 65-foot-high tower—which had been built to accommodate a square staircase. But after Faivre showed his clients photographs of a spiral version he had recently completed in Tiburon,

In the foyer, the vaulted ceiling was painted by Sonoma artist Mark Marthaler to resemble an Italian stone and brick structure embellished with plaster detailing. Marthaler also created the estate's four other ceiling murals.

the Blankiets settled on the *escalier à vis,* a style of staircase seen in cathedrals and castles throughout Europe.

Fitting a spiral staircase into a square column was just one of Faivre's challenges. In order to build steps that would wind gracefully from ground floor to rooftop, Faivre had to align each one with the existing landings and windows. This recreation of Renaissance aesthetics also needed to satisfy today's rigorous building codes. Faivre meticulously calculated the dimensions and mocked up the staircase, determining that he would need seven spirals and 88 steps in a range of sizes and shapes. Each step was then individually cast in France using Faivre's secret recipe for reconstituted limestone, which calls for six different tints ranging from white and yellow to gray. Weighing between 300 and 400 pounds each, the steps were then shipped to California.

For the installation, Faivre secured the steps in place with metal rods, at a pace of approximately two steps per day over the course of four months. The entire structure was then reinforced with concrete. But it was worth the effort—the luminous ascent would get a nod of approval from Faivre's father, and his impressed clients went on to employ his talents throughout the property.

When Faivre came to the project, both the interior and exterior walls had been installed using natural stone and brick, but the colors were too bold and the building still looked new. In keeping with the centuries-old look that the Blankiets desired, Faivre softened the appearance by applying "Chateau Stucco"—a mixture invented by his father that replicates the look of old, weathered stone buildings. He then sandblasted the exterior walls by hand to further distress the facade.

"The building had a clean, almost modern look," says Claude. "By adding the Chateau Stucco, it brought it back to another time."

Faivre recommended Sonoma decorative painter Mark Marthaler to fulfill the Blankiets' wish for a hand-painted mural on the domed ceiling of the dining room—dubbed the "Venetian Room" for its wealth of antiques. The Blankiets chose a reproduction of a work by Venetian master, Tiepolo. "They were sensitive to quality—and not just the look, but also the feeling of it," says Marthaler. "They wanted to create a real experience."

Over the next six months, Marthaler painted four more ceilings throughout the house. In the great room, his "canvas" was comprised of wood beams salvaged from the Palais Coburg, a 19th-century neoclassical palace in Vienna, which is now a luxury hotel. Marthaler devised a decorative pattern inspired by a medallion motif. A wash of gray milkpaint was applied to the ceiling to give if a soft look before the design was hand-stenciled and painted. The entire ceiling was sanded for a gently worn appearance.

"To make beauty in architecture, you have to have guts and you have to take risks," says Faivre. Castello de Paradiso, through the vision and effort of the individuals who dedicated themselves to its realization, certainly embodies that philosophy.

The elegant, winding *escalier à vis*, was designed by Faivre to look like the centuries-old staircases in Europe. Each step was cast individually in France, shipped over and installed one at a time.

ZEN + SENSIBILITY

A couple looks to local architects Marley + Wells to create their serene weekend home overlooking Valley of the Moon.

BY **JEAN VICTOR** PHOTOGRAPHY BY **DAVID DUNCAN LIVINGSTON**
STYLING BY **NATALIE HOELEN/KOKO REPRESENTS**

If the Wine Country house designed by architects Diana Marley and Sam Wells was rendered in song rather than wood and stone, it would be a melody as hushed as the sound of a breeze rustling through meadow grasses. A tranquil relationship between home and nature is precisely the vision that their clients—a surgeon and a retired high-tech executive—described when the four first met on the 30-acre property in the hills above Glen Ellen.

Set on the edge of a wooded hillside with views of Valley of the Moon, the house is a study in subtle tones and organic materials, with minimal demarcation between indoors and out. "Our clients had a very clear idea of what they wanted from the get-go, right down to the soffits and where they wanted to stand to do the dishes," says Wells. "They left it to us to meld influences from their favorite architectural styles, including Frank Lloyd Wright and modernism, with an Asian and Zen sensibility."

For their initial design cues, Marley and Wells looked to the landscape. They showed up on day one with a compass and inclinometer to check the direction of the sun and the height of the trees and hills. "We even spent a weekend camping on the site to see the arc of the day and experience the peace and quiet," says Marley.

In the process, Wells discovered two majestic fir trees on a perfect axis at the extreme north and south ends of the property. He designed a simple geometric plan so the firs could be seen from both ends of the hallway, which runs like a spine through the house. "In a subtle way, the trees link the project back to the site," he explains.

This connection between interior and exterior is the central theme of the design, starting with the rustic quartzite floor that flows from the living spaces inside to the porches and terraces outside. "The floors form a big anchoring tableau that

Furnishings in the dining room (left) and study (above) share the same quiet palette as the architecture. "We wanted everything to look very natural, so the colors for the furniture were inspired by the house's cedar and stone," says one of the homeowners.

gathers the house together as a whole," says Marley. The flooring also has passive solar benefits, naturally retaining heat in winter and helping the house stay cool in summer. Handpicked by the clients, the stone is just one of many details that lead the eye beyond the walls. "We wanted to visually break through the barrier by pushing in and out with the materials, so that whether you're in the house or outdoors, the focus is outside all the time," says one of the homeowners. Quiet details guide the eye into the woods in one direction and toward distant vineyards in the other. In the living room, the ledger stone and resawn cedar on the walls extend beyond the windows and French doors into the garden, and in Wrightean fashion, the ceiling is at exactly the same elevation as the exterior soffits.

Repetitive elements further the sense of calm. Strong horizontal lines appear in every room—from the parallel rectangular tiles in the kitchen and bathrooms, to the stripes of window panes reminiscent of Japanese shoji screens and the horizontal cedar cladding and stone on the walls. The motif is also picked up in the ceiling. "To create a common thread, we kept the ceiling plane flat throughout the house," explains Wells. "But to add visual interest and grab some light, we pierced the ceiling in the hallway and the cove in the den."

Capturing natural light was a key factor in the design—the better to showcase the owners' collection of art. "We wanted the house to be very quiet in its presentation so the art would show," says one of the homeowners, who is also an accomplished mixed-media artist. "I've always liked the way contemporary art museums feel, with good lighting, expanses of glass and large wall spaces for the art." The steep hills and tall trees on the property had the potential for blocking some of the sunlight, a problem that the architects solved with skylights and clerestory windows.

ABOVE LEFT: A grand piano looks petite in the voluminous hallway. ABOVE RIGHT: The living room sofas are covered in fawn-colored mohair. OPPOSITE: No detail was overlooked in the design of the gourmet kitchen.

In the kitchen, the quartzite floor gives way to rift-sawn oak, which is inset like an area rug with a border of stone. "We told Sam and Diana from the start that the kitchen was going to be our favorite room, so they should put most of the budget there," jokes one of the homeowners. Indeed, everything in the room points to the presence of enthusiastic cooks—from the abundance of storage space to an 11-by-4-foot island topped in Prata Imperial granite. "We both love to cook, and we use every inch of the island constantly," he says. Below, a well-stocked collection of cooking tools is within easy reach in pull-out drawers. Instead of upper cabinets, counter-to-ceiling windows capture valley and mountain views. The sink, framed by a single pane of glass, occupies what the owners consider the "sacred spot" in the kitchen. "I love to stand here at the end of the day and look out across the valley," one of the homeowners says. "It's incredible to watch, whether it's sunny or cloudy. There's never a dull moment."

"Sam and Diana took our idea of a retreat that emphasized the natural setting and made it more spectacular than we imagined," says one of the homeowners, who reversed the slate shower tiles in the master bathroom (above right) for a smoother surface.

Though the common language of materials and details gives the house the sense of unstudied simplicity that the owners desired, achieving the look was anything but effortless, says Marley. "It's a constant balancing act between the big picture and the little picture, the floor details versus the volume and the quality of light," she says. The architects and homeowners credit the contractor, Molofsky Builders, and the foreman, Will German, for pulling all the pieces together. "In a house like this with so much refined detailing, all the little pieces can start to get out of control if the builder isn't attentive," adds Wells. "We were blessed with a fabulous builder who brought ideas and enthusiasm to the project that made the house even better."

After living there for more than a year, watching how the sun spends the day and the evening shadows pass with each new season, the owners remain in awe of the way the house is so in tune with nature—in both style and spirit. ■

MAKING THE BED

Sweet dreams are made of these four luxurious bedroom looks, ranging from best value to big budget.

By **CHELSEA SIME** Photography by **SUSIE TARLTON/SANDBOX STUDIO**
Styling by **SHELLEY IWAMASA/ARTIST UNTIED**

SILK DYNASTY
Cisco Brothers' linen-and-cotton queen Acacia headboard in putty ($3,915); Frette's Garbo Arredo silk jacquard Euro shams ($520 each) and quilt ($4,200), cotton sateen standard pillowcases ($195 each) and sheets in ivory/sandstone ($800 for set); Anichini's Tibet throw pillow ($150).

PLUSH LIFE

Cisco Brothers' linen-and-cotton queen Acacia headboard in putty ($3,915); Restoration Hardware's Italian Travertine jacquard standard pillow shams in silver sage ($89 each); crewel embroidered Iron Gate standard shams in dark chocolate ($68 each) from Williams-Sonoma Home; John Robshaw's cotton pillow with silk embroidery ($225); brown cotton bolster ($170) from Scheuer Linens; chocolate Scallop cotton sateen flat sheet ($229) from Serena & Lily; hand-woven cashmere Zig Zag throw in grape mist ($1,012) from Sue Fisher King; Anna Sova's organic silk duvet cover in espresso ($390); Prairie Grass throw ($118) from Anthropologie.

RELAXED STATE

Walnut Matera queen bed with storage underneath ($4,500) from Design Within Reach; Crate & Barrel's Organico standard pillowcases ($40 each) and duvet cover ($200) in undyed certified-organic cotton; Shades of India's hand-painted linen throw pillow ($140); green Vietnamese silk pillow ($55) from Scheuer Linens; John Robshaw's cotton pillow with silk embroidery ($135); Serena & Lily's cotton sateen Trellis sheet set ($159); Barneys New York striped lambswool blanket ($265); persimmon cashmere blanket ($275) from Gump's. (In drawer): Crate & Barrel's Organico blanket in sand ($130).

TUCKED IN

Walnut Matera queen bed with storage underneath ($4,500) from Design Within Reach; Pottery Barn's organic cotton ikat shams in green apple/pineapple yellow ($29 each) and black Tile sheet set ($100); Chinoiserie Collection bird-print standard shams ($68 for pair) and Daylily embroidered linen throw pillow in tomato ($88), both from Anthropologie; Crate & Barrel's cocoa cotton sateen flat sheet ($130, sold as set only); Nepalese cashmere knit throw in Pompeian red ($436) from Sue Fisher King; Garnet Hill's vanilla Hourglass quilt ($138). *See Resources, pg. 130.*

SUPER MARCHÉ

THE OXBOW PUBLIC MARKET CAPTURES THE HEARTS AND APPETITES OF NAPA.

BY **CHLOÉ HARRIS** PHOTOGRAPHY BY **FRANKIE FRANKENY**

Tucked between busy Highway 29 and the meandering Silverado Trail, Napa has long been the city that Wine Country forgot. Unlike Napa Valley—whose big-name restaurants and posh wineries lure more than five million international tourists yearly—the little town on the banks of the Napa River has remained sleepy. But Napa's historic downtown is beginning to wake up. Since December 2007, cars cruising north on the Silverado Trail have a new reason to brake for town: the Oxbow Public Market.

Situated at the heart of the city and next door to Copia, Oxbow Market's 40,000-square-foot space is both a local gathering spot and a culinary destination. The building resembles a contemporary barn, with a red brick exterior and a modernized gambrel roof of galvanized steel beams and glass. Ten permanent farm stands line the building's eastern face, while inside, the light-filled market smells like freshly baked waffle cones and bustles with 25 retail spaces and a few casual dining options. The buzzwords are, of course, "local," "artisanal" and "sustainable."

With flights available from Oxbow Wine Merchant & Bar, the adjacent Cheese Merchant invites visitors to stay and sample artisanal and farmhouse cheeses with their wine.

ABOVE: A chalkboard at Fatted Calf lists charcuterie made in-house by owner Taylor Boetticher. RIGHT: At Three Twins Organic Ice Cream, the waffle cones are baked fresh.

"Napa is a sophisticated community that's been underserved from an artisanal-food standpoint," says Steve Carlin, the market's founder and CEO, who spread his roots in the business during a 20-year tenure at Oakville Grocery, a Wine Country mainstay. "We have great restaurants here but limited places to shop," he says. "I thought it was time to fill that void."

Besides the popular Saturday-morning farmers market in the Copia parking lot, there has been a conspicuous lack of specialty-food retailers in town. Until now, the closest gourmet markets—Dean & DeLuca and Sunshine Foods in St. Helena—were nearly 20 miles up the road. Oxbow, says Carlin, "is about local producers and local customers supporting each other."

Just a few months after opening, the Oxbow Cheese Merchant and Oxbow Wine Merchant & Bar (which share a separate retail space next door to the main market) have gained a following. Oxbow cheese specialist Kate Arding attributes the fan base to co-manager Ricardo Huijon—a 10-year veteran of the cheese counter at Dean & DeLuca. But few can underestimate

FOLIO
FOLIO TO GO
TILLERMAN TEA
OLIVEPRESS

OPPOSITE: The Oxbow Public Market buzzes with out-of-towners and locals alike. At Folio Enoteca & Winery, wine enthusiasts can see the winemaking process at work. ABOVE: At the Model Bakery, morning buns and English muffins are fresh treats for early birds.

the allure of a sunny riverside shop stacked to its rafters with international cheeses or the appeal of the adjacent space filled with small-production wines ready to sample.

"Its been going like gangbusters here!" says Arding, who is still a bit amazed at the crowd. "The marketplace is generating a lot of interest among locals. We hope the community will want to hang out here and come together around great food."

Brimming with culinary goods ranging from handcrafted salumi to organic ice cream, Oxbow is already a production hub for several Bay Area vendors. In side-by-side storefronts, St. Helena's Model Bakery and San Francisco's Fatted Calf charcuterie have both moved their operations into the Napa market. The Model Bakery produces all the cakes, cookies and breads for the company's two locations, while Fatted Calf's shop is hung with handmade sausages and meats that are cured and dried before being packed off to weekend farmers markets in San Francisco and Berkeley. San Rafael–based Three Twins Organic Ice Cream also churns its sweet stuff in-house.

At Folio Enoteca & Winery, an 80-square-foot corner of the market designed by Cass Calder Smith, the Michael Mondavi family is bringing winemaking to the public. With 12 oak barrels—two with translucent lids for viewing the fermentation process—the "microwinery" will produce roughly 1,000 cases of Oberon wine each year. At the counter, a seasonal menu by chef Sarah Peterson Scott (formerly of Robert Mondavi Winery) features ingredients "foraged" throughout Oxbow. If you taste something you like, ask Scott for the recipe: She's happy to spill the beans and will even supply a shopping list.

ABOVE: Cheese specialist Kate Arding (on the left) worked at Cowgirl Creamery in Point Reyes and Neal's Yard Dairy in London before landing at Oxbow Cheese Merchant. RIGHT: Of the sundry spices and herbs at Whole Spice Company, nearly a third are organic.

For savvy shoppers, Oxbow offers a global selection. Tillerman Tea Company sells fine loose-leaf and sachet teas from China and Taiwan, while Heritage Culinary Artifacts is stocked with heirloom kitchen goods sourced anywhere from Oklahoma to Avignon. The second-generation importers at Whole Spice Company offer aromatic herbs, spices and blends (including garam masala, gumbo filé and curry) in bulk. Venezuelan is the fast food of choice: At Pica Pica Maize Kitchen,

Lavender Sea Salt
1 Oz $3.00
1 LB $12.00
Thyme Organic
1 Oz $2.90
Thyme Powder Organic
1 Oz $3.30

WINE COUNTRY
Wine

OPPOSITE: Fête offers stylish accoutrements for entertaining at home. ABOVE: The variety of salumi at Fatted Calf is dried and cured on site. LEFT: The Oxbow Wine Merchant & Bar offers a selection of food pairings made with ingredients from the market.

the signature dish is the arepa, a corn-flour cake stuffed with traditional fillings.

With such a wide range of tempting products and no shortage of sustenance, some locals have already become regulars. T Beller, an interior designer and director of Napa Valley Arts and Lectures, says, "It's my new conference room away from work." Beller recalls, "One day, I met girlfriends for a birthday lunch. We had courses from four different merchants and then ice cream from Three Twins. After lunch, I had an impromptu design meeting on the back deck and then an Arts and Lectures committee meeting, during which we sampled cheeses. I left with takeaway dinner."

"Traditionally, communities were defined by their local foods, shops and agriculture," says Carlin, who was inspired by the artisans of Europe to bring the familiarity of the local butcher and baker back to Napa. "I hope Oxbow will articulate these elements of our community and become an important local gathering place." If Beller's day at the marketplace is any indication, his goal has already been realized. ■

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RESOURCE GUIDE

HERE YOU'LL FIND SOURCE INFORMATION ON SOME OF THE ITEMS SHOWN IN THIS ISSUE; WHERE POSSIBLE, WE'VE LISTED LOCAL VENDORS. MANY OF THE FURNISHINGS SEEN IN THESE HOMES MAY BE UNAVAILABLE TO BUY IF THEY ARE ANTIQUES OR CUSTOM-MADE.

COVER

Architect: George Bevan, Associate AIA, Bevan + Associates, 625 Second St., Ste. 206, Petaluma, 707-773-3351, bevanassociates.com; Designer: Ken Fulk, Ken Fulk Design, 904 22nd St., SF, 415-285-1164, kenfulkdesign.com.

DEAR READER

PAGE 36 On Heather Hartle: Marc Jacobs navy cashmere dress, Marc Jacobs, 125 Maiden Ln., SF, 415-362-6500, marcjacobs.com.

SEEKING SUZANI

PAGE 62 Boots: Yurdan.com; Fabric: Donghia, 101 Henry Adams St., Ste.144, SF, 415-861-7717, donghia.com; Chair: Jayson Home & Garden, 885 N. Clybourn Ave., Chicago, 800-472-1885, jaysonhomeandgarden.com; Quilt: Urban Outfitters, 80 Powell St., SF, 415-989-1515, urbanoutfitters.com; Pillow: Christiane Celle Calypso Home, Brentwood Country Mart, 225 26th St., Santa Monica, 310-587-0703, calypso-celle.com.

VELVET GOLDMINE

PAGE 72 Michelle Pereira Studio, 6161 Lichau Rd., Penngrove, 707-792-9770, michellepereira.com.

FREE RANGE

PAGE 74 Katie Jain, Joel Templin, Hatch Design, 353 Broadway, SF, 415-398-1650, hatchsf.com.

WITHOUT RESERVATIONS

PAGE 76 Stephen Francis Jones, SFJones Architects, 4218 Glencoe Ave., Studio 2, Marina del Rey, 310-822-3822, sfjones.com.

SONOMA SOPHISTICATION

Architect: George Bevan, Associate AIA, Bevan + Associates, 625 Second St., Ste. 206, Petaluma, 707-773-3351, bevanassociates.com; Designer: Ken Fulk, Ken Fulk Design, 904 22nd St., SF, 415-285-1164, kenfulkdesign.com.

PAGE 94 (ENTRY) Runner: Stark Carpet, 2 Henry Adams St., Ste. 250, SF, 415-861-0466, starkcarpet.com; Chair: homeowner's own; Side table: Oly, Wynne Alex, 3085 Sacramento St., SF, 415-922-1600, olystudio.com.

PAGE 95 (LIVING ROOM DETAIL) Club chairs: Antique & Art Exchange, 151 Vermont St., # 4, SF, 415-522-3580, antiqueandartexchange.com; Lamp: Artefact Design & Salvage, 23570 Arnold Dr., Sonoma, 707-933-0660, artefactdesignsalvage.com; Carpet: Abbey Carpet, 3301 Geary Blvd., SF, 415-752-6620, abbeycarpet.com.

PAGE 96–97 (DEN) Rug: California Carpet, 1197 Folsom St., SF, 415-487-3636, calfloor.com; Chairs: Cisco Bros., 1401 16th St., SF, 415-436-0131,

Founded in 1975 by a Berkeley collective, **Ohmega Salvage** continues to defend the spirit and craftsmanship of a bygone time. Owner Steve Drobinsky has been rescuing architectural details from doomed historic buildings for more than 20 years. "Keeping these pieces in existence is part of preserving our common cultural richness," says Drobinsky. "I just can't let these beautiful old treasures get thrown away." He provided interior designer Ken Fulk with the cast-iron columns and vintage mantel for the Wine Country home in "Sonoma Sophistication." (p. 94). *2407 San Pablo Ave., Berkeley, 510-204-0767, ohmegasalvage.com.*

ciscobrothers.com; Paint: "Portland," C2 Paint, G&R Paint, 1238 Sutter St., SF, 415-292-7982, c2paint.com; Pillows: Z Gallerie, 2154 Union St., SF, 415-567-4891, zgallerie.com; Cast-iron columns, mantle: Ohmega Salvage, 2407 San Pablo Ave., Berkeley, 510-204-0767, ohmegasalvage.com; Side table: vintage; Chairs, cushions and center table: Cisco Bros., 1401 16th St., SF, 415-436-0131, ciscobrothers.com; Red table: Swallowtail, 2217 Polk St., SF, 415-567-1555; Art: Lost Art Salon, 245 S. Van Ness Ave., Ste. 303, SF, 415-861-1530, lostartsalon.com.

PAGE 96 (MEDIA ROOM) Paint: "Tiger Lily," Philips Perfect Colors, G&R Paints, 1238 Sutter St., SF, 415-292-7982, phillipsperfectcolors.com; Art: homeowner's own; Lamp: Circa Lighting, 2001A W. Gray, Houston, TX, 713-526-4173, circalighting.com; White chairs: Design Within Reach, 1913 Fillmore St., SF, 415-567-1236, dwr.com; Sofa: Room & Board, 685 Seventh St., SF, 415-252-9280, roomandboard.com; Pillows; Sue Fisher King, 3067 Sacramento St., 415-922-7276, suefisherking.com; Center table: vintage; Side table: Oly, Wynne Alex, 3085 Sacramento St., SF, 415-922-1600, olystudio.com; Animal print rug: Abbey Carpet, 3301 Geary Blvd., SF, 415-752-6620, abbeycarpet.com.

PAGE 98 (DINING ROOM) Chandelier: Sue Fisher King, 3067 Sacramento St., 415-922-7276, suefisherking.com; Shelving: Artefact Design & Salvage, 23570 Arnold Dr., Sonoma, 707-933-0660, artefactdesignsalvage.com; Wing chairs: Edward Ferrell, 685 Southwest St., High Point, NC, 336-841-3028, edwardferrell.com; Farm table: Mecox Gardens, 919 N. La Cienega Blvd., L.A., 310-358-9272, mecoxgardens.com; Chairs: "Wishbone," Hans Wegner, Design Within Reach, 1913 Fillmore St., SF, 415-567-1236, dwr.com; Wallpaper: "Raffia," Ralph Lauren Home, 90 Post St., SF, 415-788-7656, ralphlaurenhome.com; Tableware: Williams-Sonoma, 379A Stanford Shopping Center, Palo Alto, 650-473-3700, wshome.com.

PAGE 99 (KITCHEN) Lighting: Restoration Hardware, 1700 Redwood Hwy., Corte Madera, 415-924-8919, restorationhardware.com; Island: custom, George Bevan, Associate AIA, Bevan + Associates, 625 Second St., Ste. 206, Petaluma, 707-773-3351, bevanassociates.com; Faucet: Dornbracht, Bath & Beyond, 77 Connecticut St., SF, 415-552-5001, dornbracht.com.

PAGE 100 (BREAKFAST ROOM) Chandelier: Salsa Trading Co., 20490 Broadway, Sonoma, 707-939-1710, salsatrading.com; Pillows: Anthropologie, 880 Market St., SF, 415-434-2210, anthropologie.com; Dining Table: vintage, Past Perfect, 2224 Union St., SF, 415-929-7651; Chairs: Oly, Wynne Alex, 3085 Sacramento St., SF, 415-922-1600, olystudio.com; Banquette: custom, George Bevan, Associate AIA, Bevan + Associates, 625 Second St., Ste. 206, Petaluma, 707-773-3351, bevanassociates.com; Pillow: Anthropologie, 880 Market St., SF, 415-434-2210, anthropologie.com.

PAGE 101 (LIVING ROOM) Chair: vintage, Antique & Art Exchange, 151 Vermont St., # 4, SF, 415-522-3580, antiqueandartexchange.com; Table: Artifact Design & Salvage, 23570 Arnold Dr., Sonoma, 707-933-0660, artefactdesignsalvage.com; Leather rug: Abbey Carpet, 3301 Geary Blvd., SF, 415-752-6620, abbeycarpet.com; Shelving: Restoration Hardware, 1700

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Redwood Hwy., Corte Madera, 415-924-8919, restorationhardware.com; Kitchen cabinets: homeowner's own; Fridge: Thermador, BSC Culinary, 1665 Mission St., SF, 415-626-6246, thermador.com; Espresso machine: Miele, BSC Culinary, miele.com; Sofa: Montauk, 51 Mercer St., NYC, 212-274-1552, montauksofa.com; Sofa pillows: Galbraith & Paul, De Sousa Hughes, 2 Henry Adams St., Ste. 220, SF, 415-626-6883, galbraithandpaul.com.

PAGE 102 (MASTER BATHROOM) Chandelier: Napa Style, 1760 Fourth St., Berkeley, 510-558-7900, napastyle.com; Chair, footstool and side tables: vintage, Être Sonoma, 156 E. Napa St., Sonoma, 707-939-2700, etresonoma.com.

PAGE 103 (MASTER BEDROOM) Chair and lamp: Oly, Wynne Alex, 3085 Sacramento St., SF, 415-922-1600, olystudio.com; Chair upholstery: Raoul Textiles, 8687 Melrose Ave., Ste. G-160, West Hollywood, 310-657-4931, raoultextiles.com; Linens: Haute Home, 3232 Sacramento St., SF, 415-674-0560, hautehome.net; Art: vintage; Pillows: Haute Home.

REMAKING HISTORY

Architect: Mary Keetch, Keetch Architecture and Design, 419 E. Spring St., Napa, 707-255-2259; Mason: Pascal Faivre, A L'Ancienne Imports, 21800 Schellville Rd., Ste. D, Sonoma, 707-996-2550, alaimports.com; Decorative painter: Mark Mathaler, 146 E. Spain St., Sonoma, 707-337-4745.

PAGE 108 (KITCHEN) Range: Viking, BSC Culinary, 1665 Mission St., SF, 415-626-6246, vikingrange.com; Island, range hood, tile installation and fireplace: custom, Pascal Faivre, A L'Ancienne Imports, 21800 Schellville Rd., Ste. D, Sonoma, 707-996-2550, alaimports.com; Painting (right): Joe Anna Arnett, Santa Fe, NM; Painting (left): William Acheff, Santa Fe, NM; Dining table: antique, 19th-century Italian Baroque; Dining chairs: antique, Spanish Colonial; Armoire: antique, French; Butcher block: antique, French; China: Williams-Sonoma, 340 Post St., SF, 415-362-9450, williams-sonoma.com; Large ceramic pot: antique, 19th-century Italian; Fixtures: Ann Sacks, 2 Henry Adams St., SF, 415-252-5889, annsacks.com.

PAGE 110 (ENTRY) Walnut table: antique, 18th-century Italian; Arm chair: antique, Dante walnut, 19th-century Italian; Wrought iron standing candelabras: antique, 20th-century English; Mirror: Licorne Antiques, 808

Designed by Diana Marley and Sam Wells, the tranquil wood-and-stone weekend retreat in Glen Ellen ("Zen + Sensibilty," p. 112) required a variety of vendors and sources for marble, flagstone and slate. The "India Green Sage" slate tiles that line the walls of the master bathroom were selected from the expanded **Echeguren Slate** slab yard and showroom in San Francisco. In 2007, owner Alex Echeguren relocated his 25-year-old company onto a one-acre site, complete with a showroom and offices designed by San Francisco's Harvey Hacker Architects. *1620 Innes Ave., SF, 415-206-9343, echeguren.com.*

La Cienega Blvd., L.A., 323-852-4765, licorneantiques.com; Painting (front door): homeowner's own, 18th-century Dutch; Painting (doorway): Godfrey Kneller, 18th-century English; Candle sconces: custom, Galeria San Ysidro, 801 Texas Ave., El Paso, TX, 915-544-4444, galeriasanysidro.com; Candelabra on table: antique, 19th-century Italian.

PAGE 111 (STAIRCASE) Staircase: custom, Pascal Faivre, A L'Ancienne Imports, 21800 Schellville Rd., Ste. D, Sonoma, 707-996-2550, alaimports.com.

ZEN AND SENSIBILITY

Architects: Diana Marley and Sam Wells, Marley + Wells Architects, 9 El Rose Dr., Petaluma, 707-762-8123; Building contractor: Will German, Molofsky Builders, 969 Carquinez Ave., Glen Ellen, 707-996-9963, molofskybuilders.com; Landscape: Paul Rozanski, Sonoma Mission Gardens, 851 Craig Ave., Sonoma, 707-938-5775, sonomamissiongardens.com.

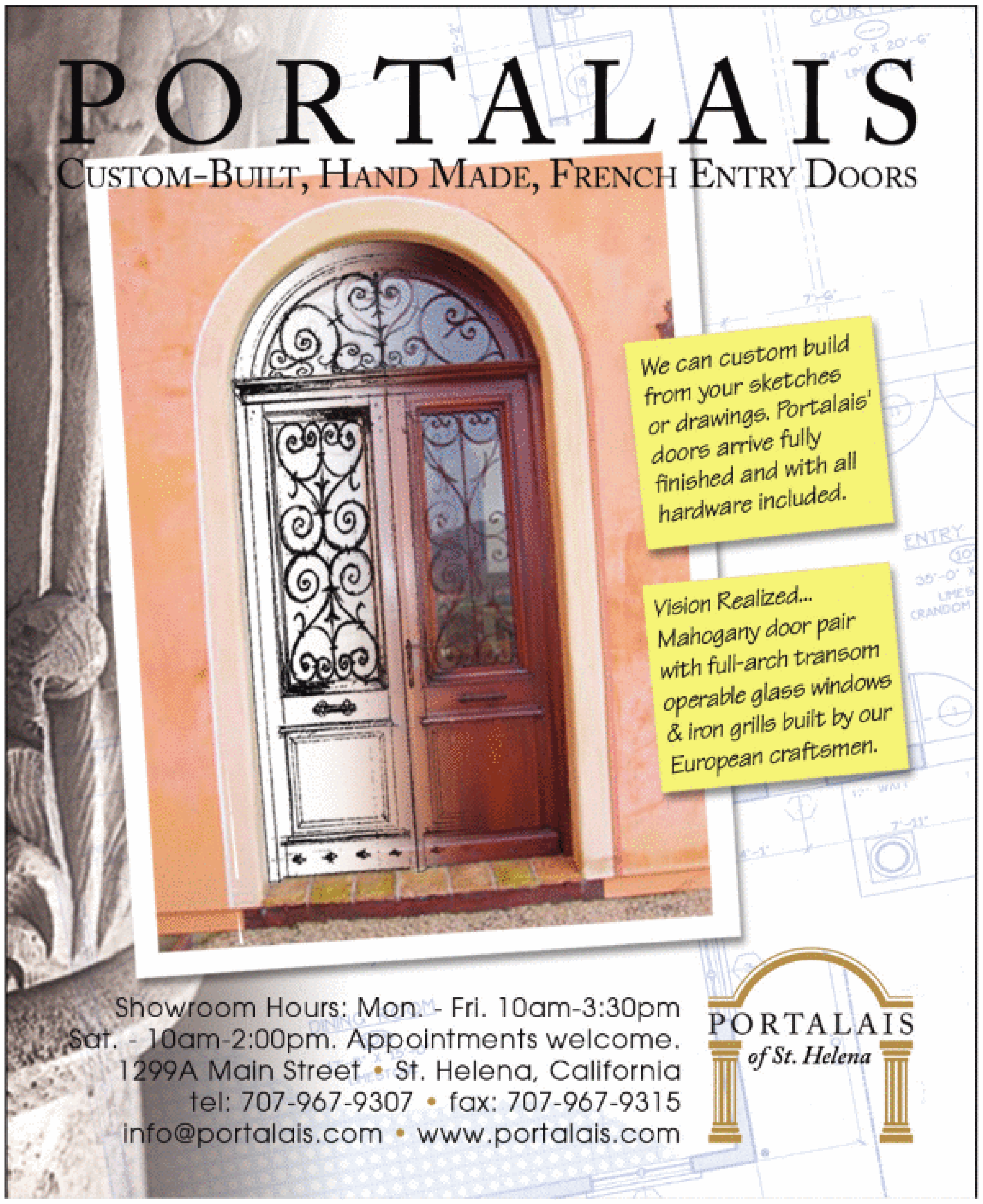
PAGE 112 (DINING ROOM) Artwork: Zelnik Fine Art, SF, 415-563-1829; Dining table and chairs: Steelecase, Rucker Fuller, 333 Pine St., SF, 415-445-3000, steelcase.com; Carpet: Odegard, 200 Lexington Ave., Ste. 1206, NYC, 212-545-0069, odegardinc.com; Wall stone: "Nevada Ledge," Shamrock Materials, 548 Du Bois St., San Rafael, 415-455-1575, shamrockmat.com; Table runner: "Two-way throw," Jonathan Adler, 2133 Fillmore St., SF, 415-563-9500, jonathanadler.com.

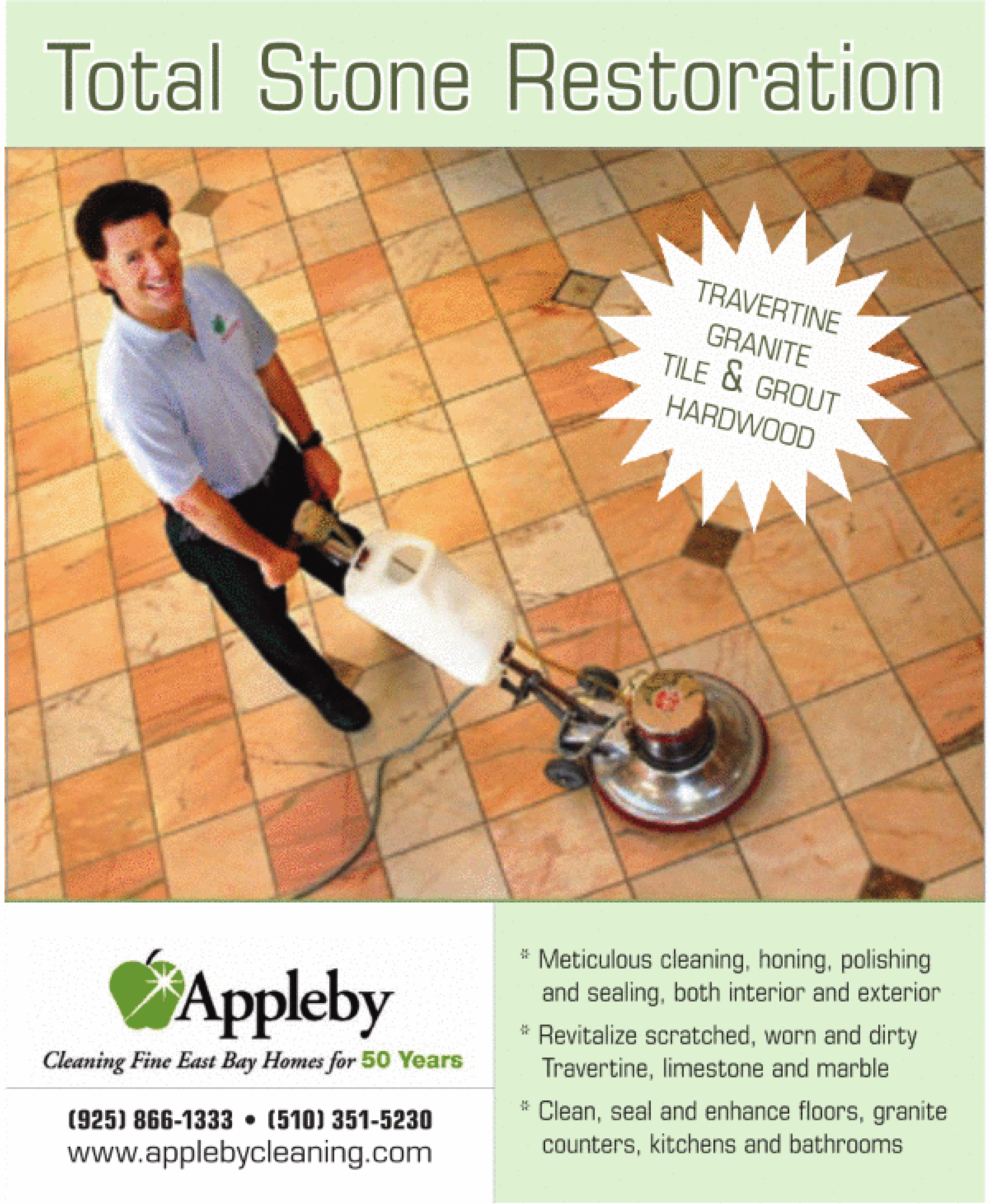
PAGE 113 (DEN) Windows: custom, Quantum Windows & Doors, 800-287-6650, quantumwindows.com; Fireplace fabrication: Brett Martin, Moon Valley Metal, 707-996-1749; Art: Zelnik Fine Art, SF, 415-563-1829, zelnikfineart.com; Couches: Dessin Fournir, Kneedler-Fauchére, 101 Henry Adams St., Ste. 170, SF, 415-861-1101, dessinfournir.com; Lamp and end table: Holly Hunt, Kneedler-Fauchére, hollyhunt.com; Coffee table: homeowner's own; Leather chair: "Alders chair," Risa Ogroskin, 370 De Haro St., Ste. A4, SF, 415-552-0655; Pillows: "Canney teak," Crate & Barrel, 55 Stockton St., SF, 415-982-5200, crateandbarrel.com.

PAGE 114 (HALLWAY) Windows: custom, Quantum Windows & Doors, 800-287-6650, quantumwindows.com; Floor tile: "Golden Gate Quartzite," Arizona Tile, Livermore Slab & Tile Warehouse, 4754 Bennett Dr., Ste. A, Livermore, 925-453-3250, arizonatile.com; Piano: Steinway, homeowner's own; Art: Zelnik Fine Art, SF, 415-563-1829; Wall stone: "Nevada Ledge," Shamrock Materials, 548 Du Bois St., San Rafael, 415-455-1575, shamrockmat.com.

PAGE 114 (LIVING ROOM) Windows: custom, Quantum Windows & Doors, 800-287-6650, quantumwindows.com; Artwork: Zelnik Fine Art, SF, 415-563-1829, zelnikfineart.com; Sofa and coffee table: homeowner's own; Arm chair: Steelcase, Rucker Fuller, 333 Pine St., SF, 415-445-3000, steelcase .com; Carpet: Odegard, 200 Lexington Ave., Ste., 1206, NYC, 212-545-0069, odegardinc.com; Wall stone: "Nevada Ledge," Shamrock Materials, 548 Du Bois St., San Rafael, 415-455-1575, shamrockmat.com; Pillows: "Hayward Yellow," Crate & Barrel, 55 Stockton St., SF, 415-982-5200, crateandbarrel .com; Throws: "Lima alapaca peridot," Crate & Barrell.

PAGE 115 (KITCHEN) Windows: custom, Quantum Windows & Doors, 800-287-6650, quantumwindows.com; Range hood: Thermador, Cherin's Appliance, 727 Valencia St., SF, 415-864-2111, thermador.com; Range: Viking Range, BSC Culinary, 1665 Mission St., SF, 415-626-6246, vikingrange.com; All other appliances: Standards of Excellence, 476 Rohnert Park Expwy., Rohnert Park, 707-586-9750, standardsofexcellence.com; Island and built-in cabinets: custom, JM Woodworks, 21707 Eighth St., Sonoma, 707-996-9944; Banquet table and bench seat: custom, Will German, Molofsky Builders, 969





Carquinez Ave., Glen Ellen, 707-996-9963, molofskybuilders.com, Bench cushion fabric: "Polio-Drago," Gaetano, Sloan Miyasato, 2 Henry Adams St., Ste 207, SF, 415-431-1465, sloanmiyasato.com; Bench cushion fabrication: Kathy Beck Sewing, 707-875-9613; Cherry breadboard: Simon Pierce, 800-774-5277, simonpierce.com; Napkin and napkin ring: Simon Pierce.

PAGE 116 (EXTERIOR) Outdoor furniture: Kingsley Bate Furniture, Frellen's, 530 Francisco Blvd., West San Rafael, 415-459-6144, kingsleybate.com; Windows: custom, Quantum Windows & Doors, 800-287-6650, quantumwindows.com; Swimming pool design: Marley + Wells Architects, 9 El Rose Dr., Petaluma, 707-762-8123; Swimming pool fabrication: Paradise Pools, 724 California Blvd., Napa, 707-257-0774, paradisespa.com.

PAGE 117 (BEDROOM) Windows: custom, Quantum Windows & Doors, 800-287-6650, quantumwindows.com; Art: Zelnik Fine Art, SF, 415-563-1829; Leather chair: homeowner's own; Drapery and brown pillow fabrication: custom, Kathy Beck Sewing, 707-875-9613; Dresser: Baker, Knapp & Tubbs, 2 Henry Adams St., Ste. 410, SF, 415-861-8866; African statues: homeowner's own; Carpet: Conklin Brothers Carpet & Flooring, 1801 S. Grant St., San Mateo, 650-432-6063, conklinbros.com; Lamp: Nancy Corzine, Sloan Miyasato, 2 Henry Adams St., Ste. 207, SF, 415-431-1465, nancycorzine.com; Linens: homeowner's own; Orange mohair throw: Simon Pearce, 2223 Fillmore St., SF, 415-409-3700, simonpearce.com; Beige cushions: Pier 1 Imports, 555 Ninth St., SF, 415-621-1881, pier1imports.com.

PAGE 117 (BATHROOM) Towel rack: Linnea, 5285 N.E. Elam Young Pkwy., Hillsboro, OR, 503-693-9401, linnea-home.com; Windows: custom, Quantum Windows & Doors Inc., 800-287-6650, quantumwindows.com; Floor tile: "Golden Gate Quartzite," Arizona Tile, Livermore Slab & Tile Warehouse, 4754 Bennett Dr., Ste. A, Livermore, 925-453-3250, arizonatile.com; Wall and shower tile: "India Sage Green," Echeguren Slate, 1620 Innes Ave., SF, 415-206-9343, echeguren.com; Counter tile: "Aegina," Italics, 650 Irwin St., San Rafael, 415-451-6150, italics-stone.com; Light fixture: "Botero window," Deltalight, Independent Electric Supply, 550 Townsend St., SF, 415-861-8558, deltalight.com; Linens: Macy's, 170 O'Farrell St., SF, 415-397-3333, macys.com.

MAKING THE BED

PAGE 118 (SILK DYNASTY) Bed: "Acacia," Cisco Brothers, 1401 16th St., SF, 415-436-0131, ciscohome.net; Shams: Frette, 124 Geary St., SF, 415-981-9504, frette.com; Pillowcases: Frette; Pillow: Sue Fisher King, 3067 Sacramento St., SF, 888-811-7276, suefisherking.com; Sheets: Frette; Quilt: Frette.

PAGE 119 (PLUSH LIFE) Bed: "Acacia," Cisco Brothers, 1401 16th St., SF, 415-436-0131, ciscobrothers.com; Shams: Restoration Hardware, 1733 Fourth St., Berkeley, 510-526-6424, restorationhardware.com; Shams: Williams-Sonoma Home, 8772 Beverly Blvd., West Hollywood, 310-289-2420, wshome.com; Pillow: Barneys New York, 77 O'Farrell St., SF, 415-268-3500, barneys.com; Bolster: Scheuer Linens, 340 Sutter St., SF, 415-392-2813, scheuerlinens.com; Sheets: Kendall Wilkinson Home, 3419 Sacramento St., SF, 415-409-1966, thresholdbydesign.com; Throw: Sue Fisher King, 3067 Sacramento St., SF, 888-811-7276, suefisherking.com; Fitted sheet: Crate & Barrel, 438 North Beverly Dr., Beverly Hills, 310-247-1700, crateandbarrel.com; Duvet: Spring, 2162 Polk St., SF, 415-673-2065, astorecalledspring.com; Throw: Anthropologie, 6301 W. Third St., L.A., 323-934-8433, anthropologie.com.

PAGE 120 (RELAXED STATE) Bed: Design Within Reach, 455 Jackson St., SF, 415-837-3940, dwr.com; Pillowcases: Crate & Barrel, 438 N. Beverly Dr., Beverly Hills, 310-247-1700, crateandbarrel.com; Pillow: Scheuer Linens,

Originally from Jalisco, Mexico, Francisco Pinedo—known as "Cisco"—began selling custom furniture out of his Los Angeles garage during his early 20s. Pinedo's designs are now displayed at six **Cisco Brothers** California showrooms as well as in hundreds of retailers across the country. The upholstered Acacia bed featured in "Making the Bed," (p. 118) is part of the new Basal collection, which emphasizes the company's commitment to green design through the use of FSC-certified wood. "You don't have to choose between beauty and benefiting the planet," says Pinedo *1401 16th St., SF, 415-436-0131, ciscobrothers.com.*

340 Sutter St., SF, 415-392-2813, scheuerlinens.com; Pillow: Nest, 2300 Fillmore St., SF, 415-292-6199; Pillow: Barneys New York, 77 O'Farrell St., SF, 415-268-3500, barneys.com; Sheets: Kendall Wilkinson Home, 3419 Sacramento St., SF, 415-409-1966, thresholdbydesign.com; Duvet cover: Crate & Barrel; Throw: Barneys New York; Throw: Gump's, 135 Post St., SF, 415-982-1616, gumps.com; Blanket: Crate & Barrel.

PAGE 121 (TUCKED IN) Bed: Design Within Reach, 455 Jackson St., SF, 415-837-3940, dwr.com; Shams: Pottery Barn, 2100 Chestnut St., SF, 415-441-1787, potterybarn.com; Sheets: Pottery Barn; Pillowcases: Anthropologie, 6301 W. Third St., L.A., 323-934-8433, anthropologie.com; Pillow: Anthropologie; Top sheet: Crate & Barrel, 438 N. Beverly Dr., Beverly Hills, 310-247-1700, crateandbarrel.com; Throw: Sue Fisher King, 3067 Sacramento St., SF, 888-811-7276, suefisherking.com; Quilt: Garnet Hill, 800-622-6216, garnethill.com.

SUPER MARCHÉ

Oxbow Public Market, 610 First St., Napa, 707-963-1345, oxbowpublicmarket.com.

PAGES 122–129 Pica Pica Maize Kitchen, 707-251-3757, picapicakitchen .com; Fatted Calf, 707-256-3684, fattedcalf.com; Folio Enoteca & Winery, 707-256-3700, foliowine.com; Heritage Culinary Artifacts, 707- 244-2101; Model Bakery, 707-259-1128, themodelbakery.com; The Oxbow Cheese Merchant, 707-257-5200; Oxbow Wine Merchant & Wine Bar, 707-257-5200; Three Twins Organic Ice Cream, 707-257-8946, threetwinsicecream.com; Tillerman Tea, 707-265-0200, tillermantea.com; Whole Spice Company, 707-256-0700, wholespice.com.

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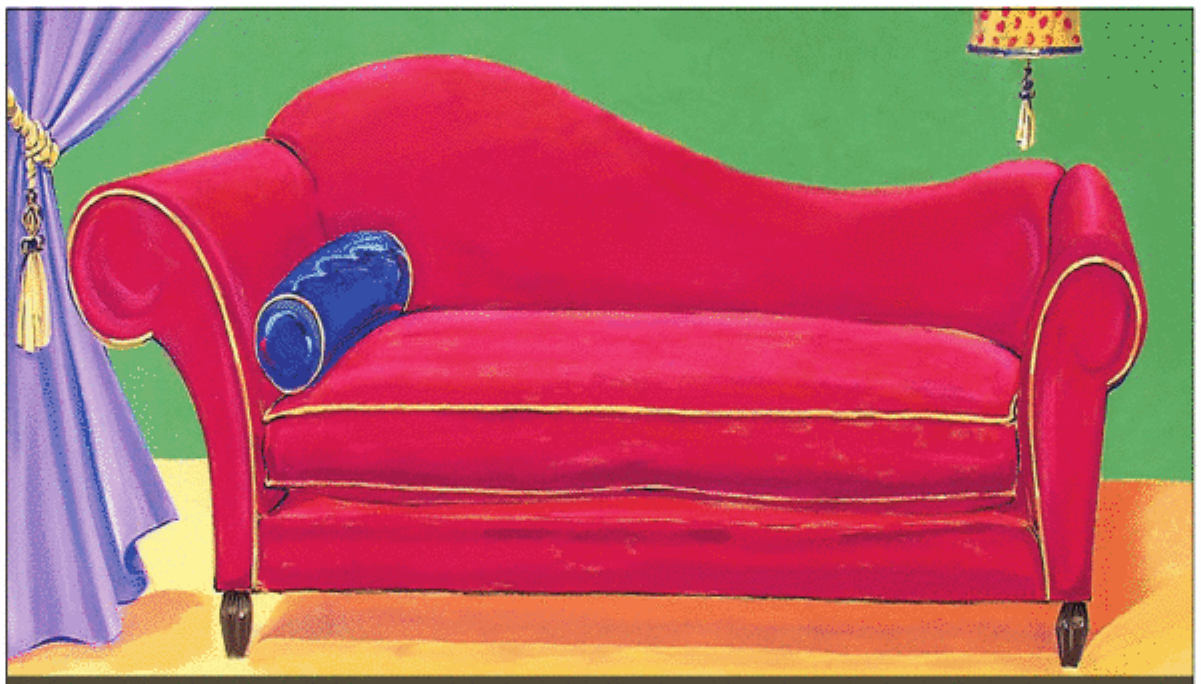

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THE RANCHER

ARCHITECT CLIFF MAY'S VISION OF A WARM-WEATHER LIFESTYLE MADE HIM THE FATHER OF THE CALIFORNIA RANCH HOUSE. BY **MELISSA ALVARADO**

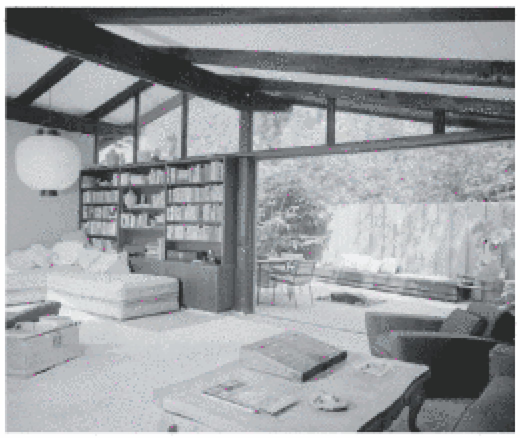
"If you can't walk out of the living room or bedroom or kitchen onto the ground, if you have to go down steps, you're not living like a real Californian lives," said architect Cliff May, whose name has long been synonymous with the California ranch house.

A descendant of an early California Spanish family, May was raised on a San Diego ranch. In the 1930s, he began building furniture and homes without any formal training. "I wanted a design that was about sunshine and informal outdoor living," May said of his single-level homes, which were typically laid out in L or U shapes. "Accessible outdoor space wasn't enough—it had to be private," says Daniel P. Gregory in his recent book, *Cliff May and the Modern Ranch House* (Rizzoli International Publications). "Cliff May was the master of reshaping the suburban lot into a private outdoor world."

In addition to his early stints as a pilot, horseman and musician, May began his design career while still in college, making furniture and selling it for model homes. After leaving school during the Depression while in his early 20s, he designed and built his first house, in San Diego. The house—which was filled with May's own furniture designs—sold quickly, and his building career took off. Though the idea of the California ranch house had been around for years, May modernized it by using low-cost materials that would appeal to the masses. He built more than 1,000 homes and commercial properties, and his plans were used in the construction of more than 18,000 houses worldwide.

"Cliff May was larger than life and attracted larger-than-life personalities to his ranch-house lifestyle, from Hollywood composers to oilmen and the inventor of the Lear jet," says Gregory. May became known for designing celebrity homes and for creating commercial spaces, such as *Sunset* magazine's offices in Menlo Park and the Robert Mondavi Winery in Napa Valley (see VIEW, p. 84).

Today, there are entire neighborhoods made up of ranch houses from Long Beach to Denver; May's custom designs can also be found abroad, in Australia, Switzerland and Ireland. "The Cliff May ranch house became an export of the California ideal," says Gregory. "It was at once modern, traditional, practical and romantic. It was California planted in a container: you just had to add water." ■



LEFT: May designed his own Skylight House in Riviera Ranch in 1949 with a motorized retractable roof, blurring the line between indoors and out. RIGHT: The nearby Mandalay was the final house May designed for himself and his family.

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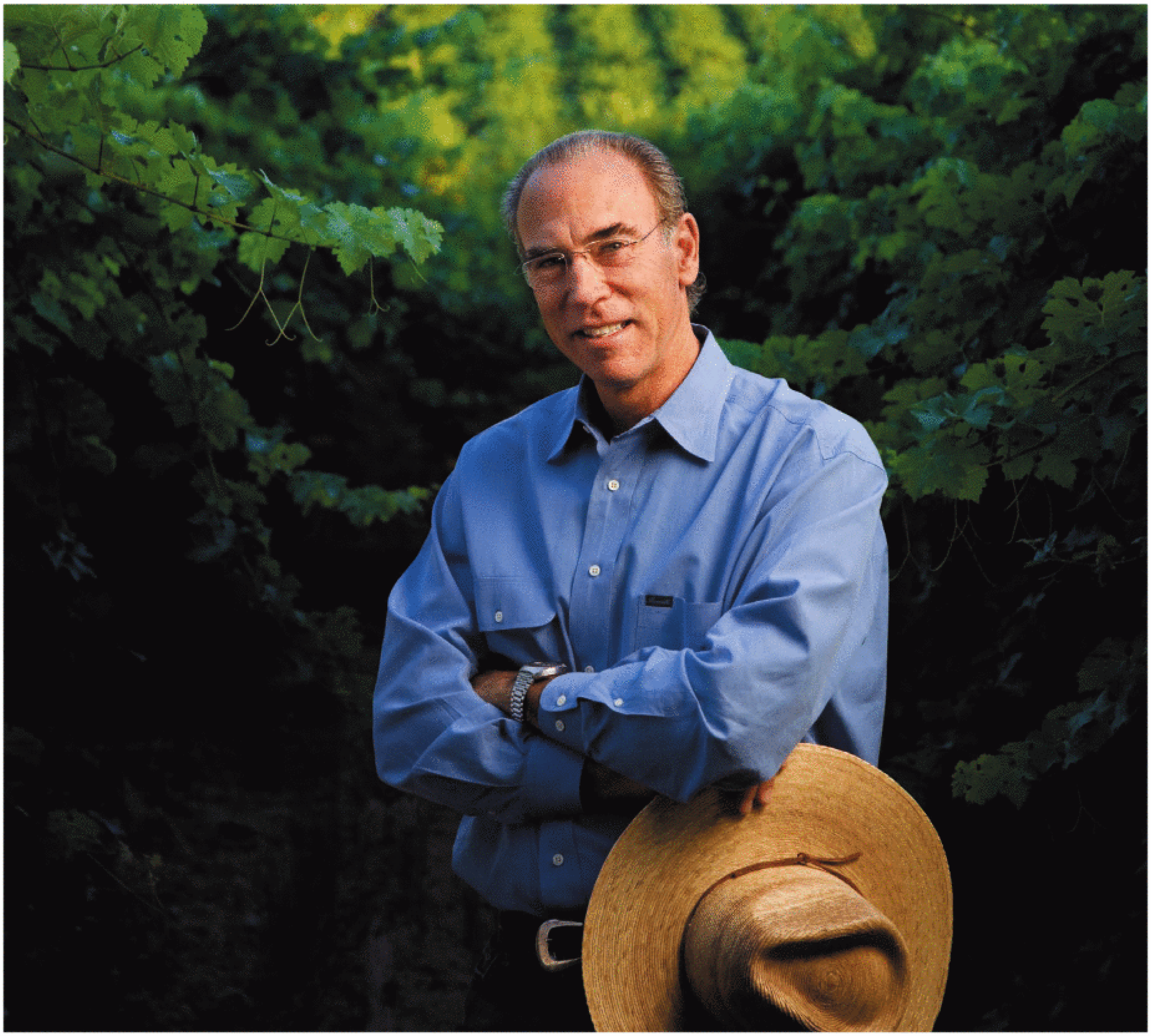

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